

# FANS

# of JAPAN













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# FANS OF JAPAN













WATER FAN,  
MADE OF VARNISHED PAPER.

*Frontispiece.*











# FANS OF JAPAN

BY

CHARLOTTE M. SALWEY

*née* BIRCH

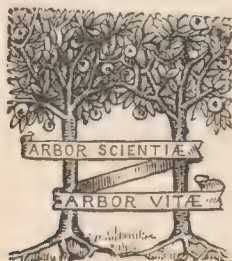
WITH INTRODUCTION BY

WILLIAM ANDERSON, F.R.C.S.

LATE OF H.M.'S. LEGATION, JAPAN

AND

WITH TEN FULL-PAGE COLOURED PLATES, AND THIRTY-NINE  
ILLUSTRATIONS IN BLACK AND WHITE



LONDON

KEGAN PAUL, TRENCH, TRÜBNER, & CO. L<sup>TD</sup>

PATERNOSTER HOUSE, CHARING CROSS ROAD

1894

Freer Gallery of Art

Smithsonian Institution



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'S18 ✓

IN MEMORIAM

TO

*MY DEAR FATHER*

DR. SAMUEL BIRCH

*ORIENTALIST*

WHOSE GENEROUS AND GENUINE INTEREST IN THE ADVANCEMENT

OF

STUDENTS OF ALL LANDS

WAS LOVINGLY EXTENDED TO THE LITERARY EFFORTS OF HIS CHILDREN

THIS WORK

IS

*DEDICATED*

IN GRATEFUL REMEMBRANCE BY

*HIS DAUGHTER*







## P R E F A C E



IN offering this book to the public, I do so in the belief that no work exclusively bearing on Japanese fans has yet been published in any language. It is the outcome of many years of study. Since I first became interested in the extreme East and its wonderful treasures, it has been my earnest wish to connect my name with that of Japan to some useful purpose. With this in view, I have chosen as a link a branch of art that has not hitherto occupied the attention of its more advanced devotees, and no opportunity has been neglected of gathering information from every available source of the history, manufacture, use, value, and folk-lore of the Fans of Japan.

During the progress of the work great encouragement has been given to me, and I have received valuable aid from many learned authorities on Japanese matters.

To Professor William Anderson, F.R.G.S., Chairman of Council of the Japan Society, I am much indebted for advice on many artistic points. Mr. Daigoro Goh, Chancellor of the Imperial Japanese Consulate-General, London, I have to



## *Preface*

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thank for valuable translations from Japanese text, and the gift of twelve illustrations made by a native artist. Mr. Keita Goh, of Tōkio, for sketches of fans hitherto unknown in England. Mr. E. Gilbertson of Ilfracombe, and Mr. Kowaki, for untiring aid in many important points connected with the subject. Mr. Arthur Diósy, Hon. Secretary of the Japan Society, Mr. M. Tomkinson of Kidderminster, Mrs. Cunningham of Sector, Devon, and others, for the loan of beautiful fans, exemplifying the many arts devoted to their manufacture.

The coloured plates have been executed by Messrs. M'Lagan & Cumming of Edinburgh.

C. M. SALWEY.

3 BERKELEY PLACE, WIMBLEDON,  
*July 1893.*



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## INTRODUCTION



MR. SALWEY has rendered a service to all Japonophiles by her sympathetic and painstaking investigations of a branch of industrial art that has the claims at once of attractiveness, utility, and meaning. The language of the Japanese fan is interpreted for the first time in the pages of this volume, and it will surprise most English readers, even those who have travelled in the Far East, to learn the manifold and curious refinements of sentiment that are grouped around so simple and common an object of daily use. The Japanese are peculiarly the children of sentiment, and they are in the habit of investing with moral and poetic significance a hundred familiar things that for us would be mere commonplaces. Another writer, Mr. Josiah Conder, has told us how far this may be carried in the planning of a few square feet of garden, or in the training of the branchlets of a flowering stem;\* and in like manner it is repeated in the everyday work of the painter, the carver, the potter, and even the carpenter: but the meaning of the symbolism, obvious enough to those for whom it is intended, lies too far below the surface to draw the notice of the outside world.

\* "The Flowers of Japan and the Art of Floral Arrangement."



## Introduction

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The fan is of much greater importance and of far wider range of utility in Japan than in Europe, and the Japanese must be regarded as the greatest fan-makers in the world. Not only are they the originators of the two most attractive and convenient forms of the article of commerce, but within recent years they have been a centre for the distribution of millions of cheap and elegant specimens through the whole of the civilised globe. With them, too, the fan is not a mere appendage to feminine costume, as with us; but in its more serious adaptations it falls rather within the province of the sterner sex, by whom it has been put to a number of strange uses—all of which are set forth in this volume; and its surface has been adorned by the greatest painters, calligraphers, and poets of the Far East. Its ancestral forms may have appeared as winnowers in agriculture, and as bellows in domestic life, and for these purposes it is still in constant demand. In fact its employment in the latter capacity is so universal in Japan that any other means of stimulating a sluggish flame scarcely suggests itself to the native mind; whence it is that the illustrator of a modern Japanese “Life of Napoleon,” having chosen to represent the death of the Duc d’Enghein by an *auto-da-fé*, has been fain to depict the executioner raising the necessary draught by the motion of a huge Japanese *uchiwa*.

It is worthy of note that none of the ancient fans were of the folding type now so familiar to us. They generally consisted of dried palm-leaves, or of radiating feathers fixed in a wooden handle. The Egyptian fragment in the Boulak Museum, which was taken from a tomb of the seventeenth



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century before the Christian era, belongs to the latter kind, while the primitive Japanese fan was probably of the former variety. The old Chinese fan usually took the form of an oblong or fiddle-shaped frame covered with silk or paper, and traversed by a midrib which was prolonged downwards to form the stem, and this was adopted in Japan during the early intercourse with China. The folding paper fan, now manufactured extensively throughout Europe, was invented by the Japanese, perhaps as early as the seventh century, and its mechanism is said to have been suggested to them by that of a bat's wing. From Japan it spread to China in the course of the Ming dynasty, and thence to Italy. From Italy it was carried into France by Catherine de' Medici in the sixteenth century, and soon afterwards spread to other parts of Europe. The common *uchiwa* fan, made by splitting one end of a piece of bamboo stem into diverging limbs, which support the decorative sheet of paper or silk, is also of Japanese origin.

It may be said that the Chinese were probably the first to apply pictorial and calligraphic decoration to the surface of the fan, but the Japanese have devised the most ingenious and convenient form of the object, and have introduced the greatest variety of design and the greatest delicacy of artistic feeling into its embellishment. Europe has so far failed to equal its Oriental models.

WILLIAM ANDERSON.







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## ERRATA.

*Page 50, line 4, for “Kakeda Shingen” read “Takeda Shingen.”*

*„ 75, „ 8, „ “Genji Monogatari” read “Genji Monogatari.”*

*„ 78, footnote, for “camphor” read “the camphor tree.”*

*„ 80, line 8, for “Minamoto Yori-masu” read “Minamoto Yorimasa.”*

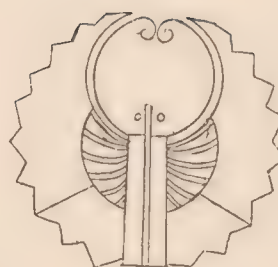




# FANS OF JAPAN.

## CHAPTER I.

### THE EARLY HISTORY OF FANS.



IN ancient times when travelling was tedious, and in many cases almost impossible—particularly to countries that were surrounded by seas—nations were of necessity exclusive, and in consequence thrown entirely on their own resources.

Individuality with all its charms was accepted not only as regarded laws, institutions, mode of living, &c., but in every detail of daily life. Nations were forced to adopt their own methods and construct for their own uses each particular requirement.

This state of things created its own profit, and in course of time proved its own power, for as countries became slowly more civilised, and inventive genius discovered the means of bringing one nation into touch with another by the power of steam—a discovery attended by stupendous results—then the individuality of each nation stood out in bold relief, and admiration, imitation, competition, and an intense desire to

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borrow from one another, gave a new impetus to the world at large.

Steam-power acted like a colossal magnet to draw men of all creeds into friendly intercourse, and has effected more change than any other invention yet put into force; it has carried men whithersoever they would, and wherever the metals have been laid—through untrodden ways, through mountain depths or rugged heights, through lands long secluded or densely crowded cities—there have always been thousands eager and willing to use this new method of progression.

It has been remarked "That from the moment it was discovered that the Eastern world was approachable by *sea* from the Atlantic, and that our adventurous countrymen had passed through Russia to Persia, and from thence to India, the great geological outline of Asia began to assume a correct shape, which has, since the commencement of the seventeenth century, been progressively and uninterruptedly filling up. To the Jesuit missionaries who established themselves in China the highest praise is due for the admirable chart of this vast Empire constructed by them after a laborious survey of ten years. Of the neighbouring Empire of India, however, the correct geography is wholly due to our countrymen." \*

The beautiful isles of Dai Nippon had long been secluded from the Western world. From time to time the Dutch and Portuguese had been admitted within their precincts, but the religion they preached—the religion of the Crucified—after finding favour and converts for a time, was opposed with much violence and bloodshed, and led to the expulsion of foreigners

\* The *Quarterly Review*, vol. xxiv. p. 340, published 1821.



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by royal edict in the seventeenth century, when all the ports were closed with the exception of Nagasaki, where the Dutch alone of all European nations were tolerated within restricted limits.

The English established a factory in Japan for the short term of years, dating from 1600 to 1623.

During the early part of the Christian era, friendly intercourse was kept up between China and Japan; civilising influences came from that direction, and the adjacent nations exchanged ideas freely one with another.

The Chinese, assisted by the Koreans, had tried an invasion of the land of the Rising Sun, but they had met with stern opposition, and were also frustrated by a storm which shattered their fleet and almost destroyed it. After the Japanese expedition to the Korea in 1598, at the instigation of Hideyoshi,\* who died during the campaign, no further trouble disturbed the tranquillity of Japan. The internal protracted struggles of the Taira and Minamoto clans subsided, and a long and honourable peace ensued, during which, under wise leadership and sound government, her arts grew and flourished and in time became the wonder of the world!

In 1868 a great change passed over the Isles of Dai Nippon. The Mikado or Emperor again took absolute rule, and the Shōgun, or military ruler, found defeat.† The feudal system was abolished, and the Daimios, or princes of allotted provinces, some reluctantly, some willingly, laid down their swords. After the brief but sharp revolution had subsided, the more advanced

\* A celebrated general, who has been regarded as the Napoleon of Japan, called Taiko Sama by European writers.

† For more than seven hundred years a dual form of government existed in Japan, the Mikado or Emperor normal head, the Shōgun, a military vassal, exercising authority throughout the country.

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patriots began to yearn for interchange of thought and speech with the foreign powers that had forced themselves into notice.

In that year Japan flung open her gates, and friendly communication began with the Western world, through which she still seeks to frame her future course.

Those memorable words uttered by the present sovereign, that "intellect and learning should be sought throughout the world in order to establish the foundations of the Empire," were followed by an event unparalleled in history, and an army of young and ardent patriots set out from her open gates to see with their own eyes the stupendous advantages that Christianity and civilisation had accorded to nations beyond the seas.

These pioneers were scattered over Europe and America, each to pursue an individual branch of study, to master new languages, to sojourn with people of different tongues, and creeds, and political constitutions, to intermingle in all ranks of society, and to live lives entirely new to them, never dreamed of in all their past dreams of future change. They adapted themselves with wonderful rapidity to their new surroundings, and to foreign peculiarities of life as opposed to their own ideas.

Towards Japan all eyes were turned in that memorable time; her long-barred gates held treasures behind them that had been hidden away for centuries. There was much to gain, and more to learn, from a nation so ancient and exclusive, so tardy in her friendship.

"The noblest trait in the character of the Japanese is his willingness to change for the better when he discovers his wrong or inferiority." This is the opinion of Mr. W. E. Griffis, who lived among these brave people during the time when the whole country was undergoing its great change. And



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those who, like him, are brought into friendly association with the Japanese, can readily corroborate his statement. It was this naturally high characteristic that steeled them to carry out the work, and to bow to circumstances to which their forefathers would sooner have died than submitted. Added to this, the reverence for the Mikado and his throne; which strong inherent national trait has ever carried the highest significance, and proved the greatest political force.

When the entrance was effected, what a world of varied art and industry met the wondering gaze! What a mine of wealth in all its pristine beauty from which to borrow, imitate, and wherewith to trade!

The charm of novelty is very great, and any startling departure is acceptable particularly in this century of change and unrest, of competition and imitation, in which the various races struggle incessantly for pre-eminence.

In every nation and country manners and customs are apparent which characterise them widely from one another. These strike even the least unobservant minds, and are the first to arouse the growing interest of those who seek to become better acquainted with their fellow-men—an interest which this enlightened era has so highly developed.

The custom of using fans in Japan is a very ancient one. It dates as far back as the sixth century of our era. At first they were not held in any particular esteem, but afterwards they became an indispensable part of the national costume. From the Mikado, who sat in solemn and silent state upon his throne, swathed in silken robes, to the workman in his holiday attire, each bore about him—almost as a stamp of his nationality—his fan. Each class, no matter howsoever engaged—men and

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women, court officials, soldiers, sages, priests, princes and noblemen, dancing-girls and children—procured a fan, or fans, as a birthright, of particular design, according to their rank, position, or profession, not only for agitating the air for the sake of coolness, but to be at hand when required for other uses. A strict code concerning the individual use of each fan was established, which etiquette handed down from one generation to another. It was an institution, a custom held in high esteem throughout the land. This general adoption has done much to make the fans of Japan a subject of interest to Western nations, and their tendency to vary considerably, both in design and material, has greatly increased this interest. In Japan much difference among all classes of society is widely manifested, far exceeding our own ideas on the subject. Religious obedience and respect of superiors with regard to birth, age, or power, and the gulf between master and man, mistress and maid, is complete, and accepted with indisputable readiness.

The stiff flat fans called *uchiwa* were the first introduced into Japan from China through the Korea in the sixth century, and history tells us that at that time one of the court officers had permission granted him by the Emperor to use a fan, as well as a stick, in court. This record shows it was not the custom to use the fan in court at that period, but when the Japanese invented for themselves the *ogi*, or folding fan, it became the fashion to adopt them as a ceremonial institution; they were latterly used in place of the *shaku*, which was a stick in shape of the outside frame of a folding fan, about two feet in length, about an inch and a half to two inches at the top, decreasing at the base to about one inch. The *shaku* was made of wood or ivory, and had to be held in a certain



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manner, viz., right in front of the holder, pressing against the lower part of the chest, and slightly inclined outwards to give the body a dignified bearing in the presence of royalty. When the closing fans became general they were carried in the same manner—instead of the *shaku*—both by men and women when in attendance at court. This custom prevailed in the seventeenth century.

The idea of a fan originated no doubt in the palmetto leaf borne to and fro by the breeze, folded delicately and compactly by Nature's hand. Either expanded or undeveloped it is suggestive of the two principal methods of making fans. To this day palm-leaf fans are made in China, which preserve the natural beauty of the leaf, and can be bought in our London streets and cheap fancy shops for a penny apiece. Thousands of these adorn the boudoirs of the wealthy and the only sitting-rooms of the peasants.

Fans are a very ancient institution, and owe their birth to remote oriental countries. They are mentioned in Holy Scripture (Isaiah xxx. 24, and in Jeremiah cxv. 7), where they are spoken of as an implement for winnowing, and again it is told us our Lord shall appear with a fan in His hand (Matthew iii. 12).

The first trace on our stone records in ancient art of the fan being used as a personal requirement is on the walls of a tomb at Thebes, where a King of Egypt is portrayed in the 18th dynasty surrounded by his fan-bearers.

In Chinese records there is mention of the custom of using fans to keep the dust from the wheels of the chariots as far back as the Chow dynasty, 1106 B.C. Ivory fans were invented by the Chinese 991 B.C., and since then various fabrics and

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materials were employed for the same purpose, amongst others dragon-skin, bamboo, oiled silk and paper, &c., have been used, finished off with silken cord, tassels, and beads.

A half elliptical fan, called *che shen*, made of the wing feathers of the pheasant, was used by the Emperors in the Yuën and Ming dynasties (Fig. 2), and Kautsung, who reigned A.D. 654 to 678, introduced the



FIG. 2.

feather fans for chariot use. In the reign of Yung-lo, A.D. 1401 to 1423, the folding fan, long invented by the Japanese, found its way into China by way of the Korea; until that date all their

fans were flat and unfolding—called *che tsoo shen*.

Some time after the *che tsoo shen*, other kinds, made of flat sheets of ivory, tortoise-shell, and various materials came into use. Upon these the artist lavished abundant labour, well thought out and patiently executed. They marked quite an epoch in the fan industry of China, and were unique of their



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kind. They exemplified the character of the people who treated them. They were marvels of workmanship, carved all over, on both sides, with great exactness, and treated skilfully wherever art could touch them. The designs selected were usually curious mythological animals, &c., interspersed with scenes of daily life, temples, bridges, and a heterogeneous pattern that solicited careful examination. The remaining portion of fan face not actually taken up with the design was delicately cut in short



FIG. 3.

perpendicular lines, the sheets were strung together with ribbon, and the whole secured with the usual white metal rivet and rivet plate of mother-of-pearl (Fig. 3).

Many specimens of this kind have come under my notice, lent for investigation by Prof. Anderson, also the Misses Reeves, Mrs. Latham, Miss Cottam, and other ladies, who received them as presents direct from China.

In Japan of all countries the fan has played a conspicuous

## *Fans of Japan*

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part both in the home and public life, and most of all in the historic annals of the people. Many a brave warrior has perchance died on the battlefield, grasping an iron fan in his hand. Many a standard, with this emblem raised above it, has been borne in all solemnity before the brave samurai (soldiers) of bygone days.

In the painted records of this ancient people the fan was frequently figured, and it often appeared out of place; but, as we become acquainted with the endless uses they made of it, this ceases to be a surprise. As children the Japanese have many toys in the shape of the fan, later in life fans are exchanged between friends and lovers as valued gifts, and on the battlefield commanders use the same form in iron for giving directions to their armies, on the fulfilment of which hang the issues of life and death, defeat or victory.

About the Japanese fan of *ordinary* make there is something extremely attractive. The varied shapes, the delicate colouring, the method of folding and unfolding, are as charming as the refreshing sensation experienced by their use. They are such tender choice little things we feel we must take them up with care, that they are not made for violent or rough usage; they set us longing to see how daintily the hands manipulated them, what caressing touches must have been given during their manufacture, how lightly the *musumé* must have pressed the paper to the split bamboo,—how lovingly the artist's brush must have hovered over the design—what deliberation and force of gentleness must have been lavished upon them before they were sent into the market as finished examples of the fan industry.

From a very early date this work was carried on in the private homes of independent workers all over the islands.



## *The Early History of Fans*

In the "*Itsukushima Homotsu zu ye*" (the pictures of the object in the Treasury of the temple of Itsukushima), there are three fans of the closing type; from having been preserved in the temple, and from their appearance of age, they are doubtless remarkable from an historic as well as an artistic point of view.

Fig. 4 represents the fan of the young Emperor Antoku, who was drowned at the battle of Dan-no-ūra in A.D. 1185,

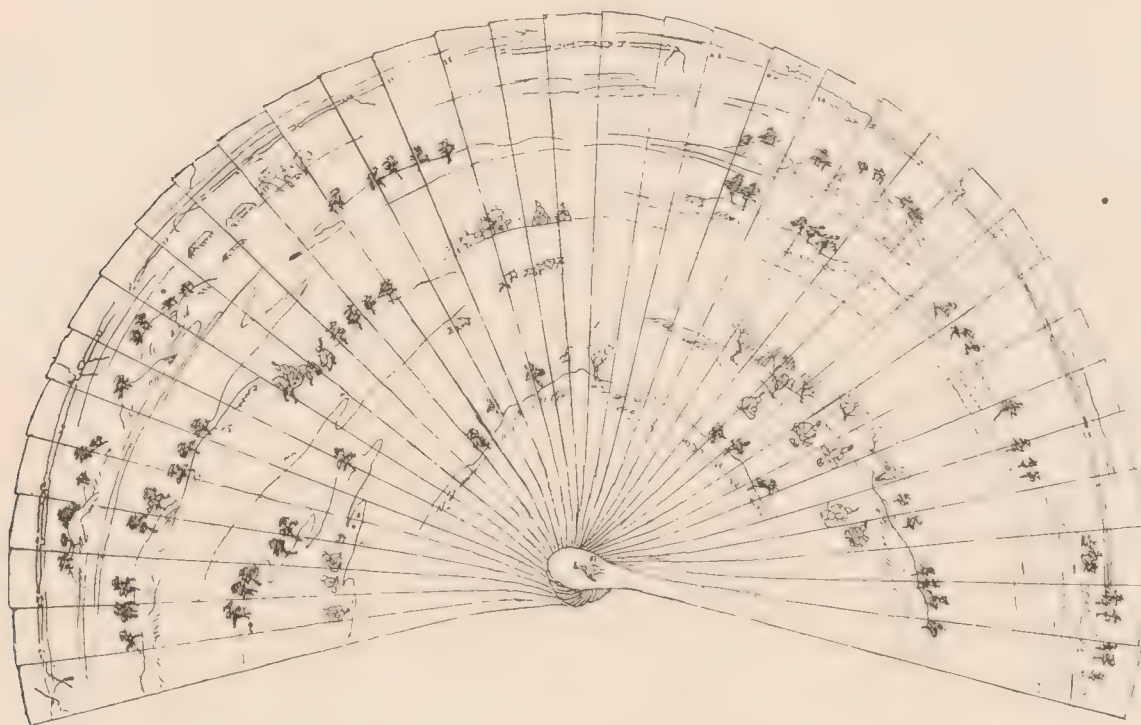


FIG. 4.

his grandmother leaping into the sea with him. As Antoku was only six years old when this occurred, this specimen is of great interest, showing what a child emperor's fan was like. It consists of thirty-nine blades of wood painted in colour, covered over with small landscape sketches, into which many figures are introduced. It is strung together at the top, and bears an ornamental rivet-head. Length of fan six inches and one-eighth.

Another in the same book is described as being of *surri*

## *Fans of Japan*

*makiyé* (black picture lacquer), *Gindei* (silver dust), and with apparent decorations of *kiri kane* (squares of gold leaf), over which black colour is substituted, many pieces of the gold having been rubbed off. The irregular lines represent portions of the surface chipped or worn away. "There being no record of the name of its contributor, the particulars are not known, but it has the look of having been made six or seven centuries ago." These two fans resemble the *Hi-no-ki* fans carried by ladies at court.

The Tokugawa period began A.D. 1603. In it the arts were encouraged and flourished successfully, each Daimio, or feudal lord, facilitating the labours of his retainers, and special clan of artisans, encouraging them to produce objects of the finest make. Lacquering, bamboo-work, paper-making, silk-weaving, metallurgy, and other industries reached a standard of perfection even excelling the productions of former centuries—precious work that has been handed down from one generation to another, to be preserved among the sacred belongings of a nation that revere and even worship everything pertaining to their ancestry.

Korin and many celebrated artists directed their attention to embellishing fans. The presentation of a fan to the Shōgun was once an important periodical ceremony, and the services of leading painters were engaged for the embellishment of the object. It is said that the growing fame of Kano Motonobu was confirmed by his appointment to execute a design on one of these complimentary offerings. The Tokugawa Shōguns possessed a symbol composed of a fan, which was carried before the reigning Shōgun (the military head of Japan) whithersoever he went, to herald his presence; it was of an immense size, and



## *The Early History of Fans*

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very handsome (for particulars, see Chap. IV.). Each Daimio chose his own particular symbol, by which he could be readily distinguished when travelling in processional state.

“In the conflicting armies of the League and Iyeyasu (Oct. 1, 1600 A.D.), in which the latter finally became victorious and restored to Japan her ancient rites, her exclusiveness, dual form of government, succession to the Shōgunate, and peace for 268 years, to the final settlement of the Tokugawas; Iyeyasu, as he marched with his one-souled army, bore as his standard a white flag bordered with hollyhocks, on which was surmounted a golden fan.”

Besides the above information, Mr. Griffis, in his “Mikado’s Empire,” gives us the portrait of Matsudaira Yoshinaga, ex-Daimio of Echizen, Chief Minister of State in 1862, taken from a *carte-de-visite* photograph; also another portrait in the same style of Keiki, the last of the Shōguns, each holding a closed fan of the court type.

This at least shows that from 1600 the use of the fan, with all its ceremonial significance, was firmly established, and remained so until 1868, when the change passed over the island which reorganised state rules and customs, and greatly altered the mode of living.

The *uchiwa* was for many centuries the sole kind of fan used by the three neighbouring countries—China, Korea, and Japan; and although tradition tells us the idea sprung from the first-named country, each nation worked out their own particular patterns, which, placed side by side, displayed technical departures from one another. A Korean fan in the possession of Prof. Anderson has been kindly placed at my disposal to describe. The framework is of the finest divided

## *Fans of Japan*

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bamboo, closely set together. The faces are of varnished paper, with the curious Korean device of the three flags in black, red, and bright dark yellow. The handle is of black lacquered wood, riveted with two rivets, and an extra rivet is set in the base of the handle. When held against the light it is transparent, and the fine foundation is visible, with its careful regularity of workmanship. It is a perfect example of a flat fan, and I am told it is the only form that has reached us from "The Hermit Nation" (Plate II.).

Native authorities give the following dates of some of the different specimens of fans made in the islands of Dai Nippon:—

Stiff fans, or hand-screens, introduced from China end of sixth century A.D.

Folding fans, with bamboo frames, invented by the Japanese in the reign of the Emperor Tenchi, 668–671 A.D.

*Gun sen*, flat iron fans, eleventh century.

*Tetsu sen*, folding iron fans, twelfth century.

*Hi ogi*, court fans, eleventh century.

*Mai ogi*, dancing fans, beginning of the seventeenth century.

*Rikiu ogi*, tea fans, 1596–1601, A.D.

Water fans, fans for kitchen use (Fig. 5), &c., eighteenth century.\* All showing the progress and development of the fan industry, the ever-increasing demand, the established etiquette, the culture of the art of fan-making, and of all arts relative thereto.

The verb "*awo gu*," to fan, which is pronounced *ō* in Japanese, gives to the folding make the name of *ogi*.

The fans of ordinary make have, through their artistic

\* See Chapter IV. for descriptions of these fans.











KOREAN FAN.





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merit and inexpensiveness, been the means of wafting the fame of the LAND OF SUNRISE to all quarters of the world!

In India, fans were made in ivory, tortoise-shell, sandal-wood, cush-cush fibre, and of more trivial materials, such as dried grasses, straws, tinsel paper, muslin, &c.; also of thin plates of wood strung together in the centre, with a handle at either end to close as a circle, much the same as the Japanese sun fans described elsewhere. In India, where fans are a necessity, the huge punkahs worked by slaves are now very general, and are kept in constant movement for the sake of coolness, and also for displacing the numerous insects that invade the houses and settle on the food while being conveyed to the mouth.



FIG. 5.

America, too, and the West Indies have fans of their own native patterns, which gentlemen use as well as ladies. Spanish fans have long been celebrated; they have one great advantage over those of other countries, particularly over Eastern fans. They can be expanded either from the left or right, and in consequence are capable of rapid changes, being often composed of many different colours and pictures. The fan in the hand of a Spanish lady knows no rest; it is perpetually in motion, portraying the feelings and thoughts that are passing through the mind of the owner; it is their interpreter, often unconsciously. It is always in their hands—in church, in places of amusement, when visiting or walking, and on every occasion. There is

## *Fans of Japan*

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a complete language of the fan that is studied with great care and persistence, until it is thoroughly acquired, and it is almost a necessity to study this accomplishment. A traveller in Spain once wrote, "I was vastly interested in the ladies' fans at church. All the world knows that the Spanish fans are never still, and betray each feeling, real or assumed, that passes through the mind of the bearer. I felt convinced I could guess the nature of the service by the way in which the fans were moving." Scenes from the bull-fights are the most favoured designs.

Spanish ladies are very fond of black or dark red fans. The foundations are sometimes supplied in black bog oak and other dark woods, and the painting on the fan faces is in quiet tones of colour. Few oriental specimens are imported into Spain, none prior to 1889, which is the first year Spain is entered on the list of the official returns. One of the reasons of this may be that Spanish fans are generally worn very large, and owing to the constant use and movement they are required to be strongly made. Stout paper, silk and lace on a good foundation, are the materials generally adopted by the fan-makers. And then we have to bear in mind that Spain is quite a fan-making country, and one that does not interchange its goods and manufactures so freely as do others. Spain is tardy in accepting innovations on its old-established customs, and has long modelled for itself this article of use to suit the national characteristics of female equipment.

From the collection of antiquities in the British Museum we learn that the fan, as an article of female luxury, is quite as remote in date as the "instrument" is for commoner purposes. "*Cape hoc flabellum et ventulum huic facito*" (Take this fan



## *The Early History of Fans*

and give her a little more air) was written by Terence in one of his comedies two centuries before the Christian era. The word *flabellum* brings to our mind the huge feather fans brought into requisition in the religious services of the Greeks and Romans. These fans were held by the priests during the sacrament of the Holy Eucharist (who filled the office of fan-bearers) to keep the insects away from the sacred elements. These *flabelli* were composed of peacock's feathers mounted on ivory supports of some length, of a circular form when opened, and fixed into position. Monsieur de Sommerard, in his *Atlas des Arts du Moyen Ages*, figures an exquisite example of one of these lovely specimens. The priestesses used fans to quicken the fires.

French fans are very beautiful, artistic, and varied in shape. They claim many departures from those of other countries. They are made sometimes in the form of a pear or fiddle, and the leaves



FIG. 6.

## *Fans of Japan*

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are strung together invisibly with a single thread running through the whole, and fixed to the outside frame. These leaves are made in delicate shades of fancy paper, and often thickly studded with spangles of different degrees of brightness, sometimes plain round dots, sometimes in fancy forms of stars, beetles, flies, &c. Then the face edge is furnished with swansdown, ostrich feather, or some light fabric such as frayed silk, &c. This shape is composed also of the large wing feathers of swans, secured by the running thread as just described, and the feathers are tinted in soft tones of colour, pale pink, mauve, *eau de nil*, and so forth. The most expensive makes of French fans are those manufactured out of chicken skins, which are stretched over the pierced and jewelled ivory foundations. The fan faces are designed by celebrated artists, who delight to portray scenes of polite society as well as fancy sketches and rural pictures. The Watteau fans have long been known, and are the most celebrated of all these particular patterns. Jewels are often set into fan frames; fine traceries of gold and silver, little chips of mother-of-pearl, steel ornaments, and so on, make out the list of materials for the variation of fans of this country. The French ladies of noble birth treasured their fans exceedingly, and in painted records the fan is often seen in the hands of beauties, who lived and suffered during the period of the Revolution.

To Madame de Maintenon is attributed the introduction of the folding fan into England, and there is no doubt that they found favour, and were imported from foreign countries, before we began to manufacture them for ourselves; and though Spain, Italy, Belgium, and France each boast of a series of



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special patterns and forms, this present era of imitation makes it somewhat difficult to determine the fine distinction of one manufacture from another. It is only when any great novelty is brought out that this point can be chronicled with any amount of accuracy.

The transparent fans of France are at present much in vogue, and they are very graceful—Messrs. Rimmel's scented fans of wood saturated in perfume, and painted with groups of flowers whose individual scents they convey, are known to all lovers of the beautiful as affecting dress and the toilet. A discovery has been made by one of the French manufacturers of the art of transferring the brilliant-coloured dust which is apparent on the wings of butterflies to the surface of parchment. This latest novelty under notice is very expensive to produce, a small "butterfly fan" costing from £20 and upward.

In the outer frames of French fans small mirrors were and still are sometimes fixed, also scent-bottles and vinaigrettes. It was the fashion at one time to carry looking-glasses in the chatelaines worn by ladies, but they were afterwards transferred to the fans.

Louisa Ulrica, Queen of Sweden, instituted in 1744 A.D. the Order of the Fan for the ladies of her court, and the gentlemen were afterwards allowed to join it.\*

Fans, like everything else in former times, did not travel quickly, and they reached England by a most circuitous route through China, India, Spain, and finally France, to which country we are indebted for their introduction, according to Stowe, about the year 1572 A.D. This date is a little prior

\* "Nature and Art," vol. i. p. 62.

## *Fans of Japan*

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to the "Fan dynasty," or time of their great popularity in Japan.

Fans met with a good reception in England, and soon became general favourites—held in high esteem—carried at court—placed in the list of requisites for ladies' use, within and without doors, and when not in demand for cooling purposes were accepted as elegant articles of finery wherewith to occupy the hands.

They were patronised by royalty, and at the death of Queen Elizabeth no less than twenty-eight fans were found in her wardrobe, of costly manufacture—one the gift of Sir Francis Drake, and another richly jewelled, and valued at the sum of £400. These jewelled fans, as well as the feather fans, mounted either flat, or in a graceful bunch of feathers, were much in vogue at that time, resembling the *Jin sen*, or Camp fan, of the Japanese (Fig. 6, p. 17), and the earliest specimens from the Celestial Empire. Quite a fan mania is said to have pervaded society, and Addison, in an article in the *Spectator*, spoke of "women being armed with fans as men with swords," and by their dexterity effecting more conquests. An academy was erected for the training of young women in the exercise of this weapon, according to correct and fashionable notions; much importance being attached to their use, and the manner in which they were handled.

Feather fans were suspended to the girdle by means of gold or silver chains, and were much favoured, having a stylish and artistic appearance.

Folding fans first appeared in England in the seventeenth century, and their *début* gave a fresh impetus to the trade. Many artists of renown commenced their life as fan painters, Peter



## *The Early History of Fans*

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Paul Rubens amongst others, which accounts for the high price put upon a single specimen at this period. In the reign of James I. gentlemen carried fans of such large dimensions that they made use of them for the correction of their daughters; and Sir Edward Coke, Lord Chief Justice, is reported on authority to have rode a circuit with such a giant fan.\* These large-sized fans had other functions, and were carried without doors by the gentler sex in place of sunshades, and supplied the want of walking-sticks when required.

The smaller patterns, composed of tender makes of lovely laces, from the lace-making districts of Brussels and England, made up on wooden and ivory frames, were adopted during the performance of the slow and charming minuet dances, giving by graceful motions an accompaniment of their own which completed the picture.

For garden-parties and other larger gatherings, specimens were made to present to the guests, as mementos of their visit; when many portraits of those present were made by special artists engaged for the purpose. These old specimens are now rare, and those that have survived the ravages of time have become exceedingly valuable.

At certain dances in the eighteenth century the fans of the ladies present were placed in a hat, and the gentlemen selected their partners by drawing a fan, for whoever owned the fan secured became the partner. This led to careful observation, and after a time a lady was known in society by her fan.†

In general mourning up to the present day those in attendance at court are enjoined<sup>1</sup> to wear black fans. The Worshipful Company of Fan-makers was incorporated in 1709 A.D.,

\* Chambers's *Encyclopædia*, 1874.

† Chambers's *Encyclopædia*.

## *Fans of Japan*

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which decided the fate of this "modish little instrument" from an archæological point of view, and secured it henceforth as an item of dress at least for ladies, for nowadays it is seldom seen in the hands of the sterner sex. At a recent meeting of the Japan Society, held at the Society of Arts, December 8, 1892, when the subject of Japanese fans was discussed, more than one Japanese gentleman advocated the revival and use of this appendage in England for men as well as women.

Amongst the very latest novelties manufactured in England is the *telescope fan*, which is hidden in a tube, and withdrawn or disclosed by means of a guiding cord or tassel; the *table punkah*, placed in a stand and wound up by machinery; and the *bouquet fan*, hidden in the stem of a bunch of artificial flowers; plain wooden fans for embellishing with scraps, decalcomanie, Aspinal, and other enamels, and so forth. The Worshipful Company of Fan-makers have the power of prohibiting the sale of fans made in foreign countries within the limits of the City of London. But as we seem to prefer those offered to us from foreign markets, on account of their many variations and other advantages, I do not think the company enforce their privilege.

It is very encouraging, while compiling this work on the fans of Japan, to notice that fans of all kinds are coming again into prominence. No less than forty fans were presented to Princess May of Teck on the occasion of her marriage with Prince George of York; they were manufactured in all parts of the world, and many of them are costly and exceedingly beautiful. In the illustrated newspapers, such as *The Queen* and others, most of the figures representing the present fashion when in walking or evening attire are drawn holding



## *The Early History of Fans*

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fans of oriental or other manufactures. Advertisements designed to attract prompt attention often select its form, and the latest idea suggested for the arrangement of flowers for dinner and supper tables which has occupied the fashionable world of late is a number of fans composed of certain flowers, such as lily of the valley, heath, &c., wired into this form, and secured with ribbons at the rivet end.

One of the most lovely styles of architecture is termed fan-tracery. It is peculiar to this country, and the ceilings of Henry VII.'s chapel at Westminster, St. George's, Windsor, and others, are among the finest examples known. It is a kind of late Gothic vaulting of the fifteenth century, and the fan-like curves turning and touching each other here and there produce the most charming effect, and remind us of this graceful little instrument of notable antiquity and interest.\* Those who have seen these exquisite ceilings cannot fail to be reminded of the earliest examples of fans fixed to long supports, such as are still carried during the religious services of the Romish Church, or to trace the conception of the architect to the original palm-leaf fans used in China and the extreme East, before the most finished makes were invented for utilitarian purposes.

Having given this brief history of the fan from its earliest date to the present time, other facts concerning it claim our attention.

\* Chambers's *Encyclopædia*.

## CHAPTER II.

### THE MANUFACTURE OF FANS.

**I**N bygone days trades of all kinds were conducted on a different system to that of the present time. Contrivances for the repetition of any given pattern were almost unknown, while labour from the crudest to the most perfect workmanship flourished.

Rudimentary knowledge of crafts was taught by word of mouth, perfection attained by persistent application. But there was just as much competition then as to-day, only it was localised in individual countries.

This competition was sustained by the encouragement given by kings and princes, who stimulated trades of all kind by their patronage and interest, paying attention to their development, and even participating in the labour, as did Peter the Great and others.

In the days of Japan's exclusiveness the fan-makers did not work, as our artisans do, in over-crowded and special manufactories set apart for the carrying out of separate trades—they did not toil in companionship with others, but in their own homes, with just a few sympathetic companions. Time was not so much an object, demand was not so arbitrary ; their pay was small certainly, but it cost them little to live ; they pursued their tasks at their own leisure out of pure love of the graceful



## *The Manufacture of Fans*

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line of art their fancy led them to prefer, patiently imitating their forefathers, ever looking upward and around them for suggestive models,—hence the explanation why most of their designs are drawn from the scenes by which these art-loving sons were surrounded. A passing bird, a budding lily, or the snow-crested *Fuji san*, gave them silent lessons—they turned to them for instruction by their inborn appreciation and love of the beautiful.

The *ogi* and *uchiwa* fans have been made for centuries for the home market; from the Minamoto period (twelfth century) up to the second half of the nineteenth century there have been millions of these fans made and worn out. Almost every inhabitant of Dai Nippon has held or possessed, in his day, one to make use of in some way or other.

Tokio, Osaka, and Kioto manufactured largely for home as well as for foreign exportation. Nagoya, Yamato, Fushima, and Fukui have also taken part in this industry, and have produced special patterns which have received their respective names.

Foreign demand has given a new impetus to this handicraft, and has, moreover, affected a division of labour that did not exist formerly.

“There are pattern designers, whose sketches fashion the work, houses which only furnish the bamboo frames, and others in which the handles are lacquered and ornamented. Another group of persons undertakes the painting or printing of the paper, and so forth. Frames and decorated sheets for covering both sides are then given into the hands of other workmen, who are again divided in several groups, whose first work consists in folding the paper to correspond to the bamboo ribs.”

## *Fans of Japan*

“A sheet of paper is pasted on one side of the frame, and a corresponding second painted sheet is fixed on the other side in the same manner, and when this is done the fan must be open and shut a good many times, and fixed here and there in imperfect places, so that the paper will lie easily in the folds, and spread without difficulty, as occasion demands, and as only such a tough and pliant material will permit. This is the manner of proceeding with the *ogi*, or folding fan”\* (Fig. 7).

The number of sticks vary from three to twenty-five.

The rivet is called “*kana me*,” or crab’s eye, and its material is sometimes of wood, various metals, or paper-string: the latter is used exclusively for the fan of the Empress.

The rivets of those fans which have tassels are generally cylindrical, or else they are supplied with a ring at the rivet-head, or a hanging handle, which is of metal. In the best makes these are either chased, covered with shark skin, or lacquered. Some frames are carved in the manner technically known as *Nekomé*, which means “cat’s eye.” As the pupil of the cat’s eye is always changing, so the Japanese consider this shape emblematic of the keeping of time.

The frames are usually made of bamboo or ivory for ordinary makes, and iron for war fans. All the frames are covered or mounted with paper faces, but there are certain fans which are only faced on one side, and the bamboo ribs on the other left exposed. The fan faces, as a rule, cover a little more than half the length of the frames for the ordinary kind, for the war fan the faces extend half the length of the frame only.

The *ogi* is composed of sticks varying in number. The

\* Rein’s “Industries of Japan.”



## The Manufacture of Fans

*inside* limbs seldom reach to the top of the fan faces, so as to enable the whole to adhere firmly when closed; and the outer frame sticks are purposely made to incurve slightly. This is a marked peculiarity of Japanese folding fans, and it is the means of particularising them among the productions of other nations. Nevertheless, *all* folding Japanese fans do not accentuate this technical detail, such as the fans carried by Emperor and courtiers, at *Nô* drama, and the *Hi* wood and *Akomé* ogi, which are wide at the top, being constructed on quite a different principle, which has been carefully described in other pages of this book.

There are two colours for frames, black and white. The white frame, which is the mourning colour, was never used on occasions of festivity or merriment, including wedding or crowning days. See Chapter V. (Various Uses of the Fan). But the *kugé*, court nobles, used the black frames for mourning, because black signified darkness to them; and the *buké*, or military men, never used white frames, because white suggested to their idea a dead body.

The method of constructing the *uchiwa*, or stiff fan, is as



女  
扇子



FIG. 7.

## *Fans of Japan*

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follows: About eighteen inches of bamboo is cut and prepared, of which about nine inches is split down to the node or joint, which prevents further splitting. As the grain runs perfectly straight, fifty or sixty segments are obtained by careful division of exactly the same thickness. In order to keep these in position a diminutive bow of thick bamboo is inserted just below the joint, the segments are deftly arranged crossways, and a string having two strands is interlaced alternately between them and fastened securely; by this tension the whole framework is steadied (Plate VI.). Though the handle is generally formed by the few inches of bamboo left below the node, other substitutes are sometimes employed for handles, which are left either plain or embellished; coloured and naturally curved bamboo, notched and carved in an open manner, is frequently resorted to for a change. When this is the case, a circular piece of thick paper or thin wood is doubled, so that the lower portion of the fan is dropped into a slot and fixed with a small brass nail or rivet; but the framework of this fan is always constructed on the plan previously entered upon.

The designs with which these fans are covered are printed in the following manner. A picture is drawn and pasted on a flat cherry-wood slab and then engraved. Next the picture is reproduced by laying paper or silk upon the block and pressing hard. Various colours are then put on with as many as twenty blocks. When finished they are sometimes supplemented with musk or other perfumes laid between the leaves, before they are fixed to the frames. The next process is to bind the edges well together with different coloured strips of paper, about the eighth of an inch in width, and then to finish them off with tassels and cords of silk or coloured cotton (Fig. 8).



## *The Manufacture of Fans*

The Japanese have a way of producing semi-transparent fans by applying to the frames two pictures exactly alike to correspond on the front and reverse sides, so that when held to the light the outline and accentuated portion of the design is apparent. This is often done where the sun, or moon, birds or insects, come into the composition of the picture; it is not tried much for landscapes. When this method is resorted to, both sides of the fan are finished off with equal care, even if the fan is one of cheap manufacture. Another style of transparent fan is that called the Yamato fan, only in that case the design, intended to show, such as a crab, is concealed *between* the two pictured sheets, and is only apparent, as a transparency, when held up against the light. This style of work has been tried with success in our Christmas and New Year cards, and we have evidently borrowed the idea from Japanese sources.

The *sen su*, or hand-screen of China, from which the *uchiwa* was taken, is manipulated in quite a different way. This does not have the groundwork of bamboo ribs at all, but the material intended for the fan face is *stretched* over a frame previously shaped, and it has a support or continuation of handle running

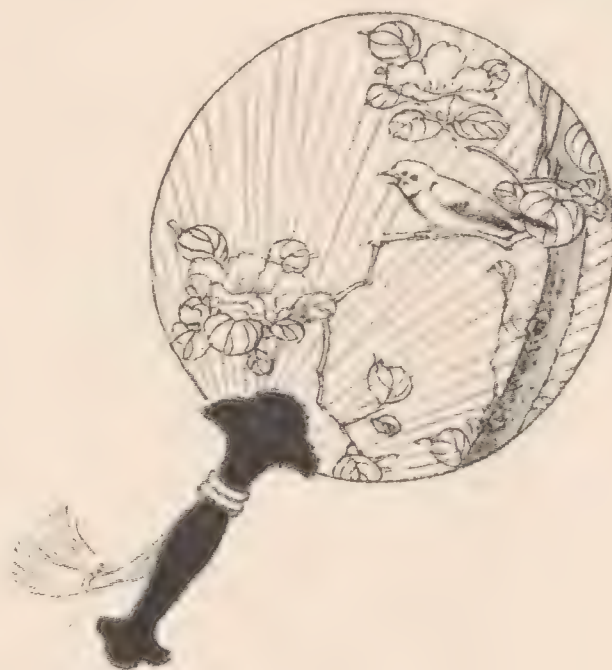


FIG. 8.

## *Fans of Japan*

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right up over the face to the top of the fan. These Chinese hand-screens are often made of embroidered silk, and where figures are introduced the faces are painted on lozenges of ivory cemented to the disc.

No one could possibly mistake a Chinese fan for a Japanese. The particular style of each artisan is too obvious. Those of China always look as if they were religiously copied from a set pattern, those of Japan as if they were left entirely to the unfettered caprice of the artist.

Three fans painted by hand by nineteenth century artists have been kindly lent to me for description by Mrs. Yonge and Miss Cubitt of Wimbledon. They are of the *sen su* type, and are principally used by Chinese gentlemen. A circular frame of a thin strip of ivory half an inch wide is first formed, over which two fans bound round with brocade silk of a heavy make is sunk into the ivory frame. Between the two fans a solid handle or support runs right up to the top of the fan, and is fixed *outside* the frame with a stop. A silk cord with tassels is invisibly inserted into the base of the handle, which is cube-shaped.

One fan represented a wedding-party proceeding to the home of the bridegroom, another a funeral cortege, and the third had a picture showing food and money being distributed to the poor and aged. They are all well drawn and carefully painted. In a collection of curios which was secured from the Emperor of China's summer palace at Peking, some of these fans of the *sen su* type were among the spoil. They were of the same make as those just described, but heavily embroidered with silk, and finished off with much gold thread, handsome patterns being designed for the faces, so as to leave little of



## *The Manufacture of Fans*

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the original foundation visible. These specimens are in the possession of Major-General Spence of Egham, Surrey.

The *ogi* or folding fan is composed, firstly, of a groundwork of sticks all the same length and thickness, the outer support alone being sometimes wider and heavier. Those of recent make are often enriched to suit the European market, inlaid with lacquer and cloisonné, and have other touches of artistic skill indelibly stamped upon them.

Hand labour from this Land of Sunrise was so different to the productions of machinery of now-a-days. It was at one time almost impossible to take up two fans exactly the same, even in the cheap makes. And just the same remark may apply to their cups and saucers, which are imported into our toy magazines and sold for sixpence-halfpenny a piece. If you examine them you will find, though the same model has been set up to work from, scarcely two are painted alike. There is at present one great charm about all Japanese productions that make them paramount over other cheap goods that flood our English markets. They are not shy things, they speak for themselves, and tell us where they come from, however trivial they are. We rifle our seaside bazaars for souvenirs to take home to our little ones, and find after all they are *made in Germany, America*, or some far away continent. May our artistic brothers in the extreme East never attempt to deceive us sorely, and spoil their beautiful designs, drawn from nature's endless encyclopædia, by impossible views of seaside resorts manufactured in Kioto, Satzuma, or Yokohama. A handful of grass, a flight of swallows, a few strokes of the *fudé* that convey their peerless mountain to our imagination, are worth a thousand attempts to define an elaborate maze of

## *Fans of Japan*

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ugly lodging-houses, which deception is supposed to fill us with admiration, and induce us to become willing purchasers.

Boxes of delicate workmanship always encase the fans of the best makers, on which much studied care has been bestowed. This, again, is a conceit peculiar to this people. It arises from their love of guarding all their treasures and their aversion to display, even down to the tenderest work they can turn out. They are seekers after beauty in odd places, working out their own theories to arrive at the best of everything.

The refinement of the Japanese mind is very striking; simplicity in all things with which they are surrounded seems their highest aim. Their houses are spotless and cleanly, and show evident signs of being well cared for by the sweet self-sacrificing wives who adorn them—who spend all their lives in conducting the household on such principles as to make it a home of affection and a haven of peace for husband and children. So unobtrusively is everything ordered within, that the feast of beauty nature prepares out-of-doors appeals irresistibly by contrast. The wall frames of their quiet homes are constructed of bamboo, cedar, and other woods. On the *Toko-no-ma*, or raised platform, seldom more than one *Kakemono*, or hanging picture, is displayed, which is constantly changed to suit the season or the festival, or any event near at hand, as all well-to-do families possess many of these pictures stored away,—one vase alone contains a spray of tree blossom *au naturel*, or a lily bud and leaf, just as it has grown from the ground. A simple fan rack is hung upon one of the pillars that divide the *Toko-no-ma* from the other portion of the room, well supplied with fans to offer to guests on arrival; thick mats of rattan, or a peculiar grass, cover the floor entirely, and then



## *The Manufacture of Fans*

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the catalogue of sitting-room requisites is completed. Yet wherever art can touch it tasteful labour is significant; the indenture in the sliding partition where the thumb and finger presses is supplied with a shield of the finest metal-work, and a lamp-stand hidden in a corner is damascened with the loveliest inlays of metal or mother-of-pearl, and plates of *Aogai* from the varieties of the *Haliotis* or *Trochus*.

Fan-racks are made of bamboo of the larger growths, split in half; they have double hooks of silver on which to rest the fans, and a hole pierced at the top so that they can be hung up against the pillars of the room. They are generally unornamented, but sometimes they are carved in a fanciful manner.

Dr. Dresser, in his book on "Japan: its Architecture, Art, and Art Manufactures," speaks of these fan-holders receiving attention from the hands of the great lacquer artist Ritsuo, "whose work became most celebrated, and who lived about 200 years ago. Ritsuo made lacquer-boxes with raised ornaments, the whole being black and bearing a striking resemblance to objects carved in jet. This dark raised workmanship he applied to fan-holders as well as to other articles, to which he gave the appearance of iron."

TOOLS used by the Japanese workmen were of the most simple description, chiefly made out of bamboo. Those for the manufacture of fans consisted of knives set in bamboo handles of various sizes; a roller for flattening down the paper into the required folds, and for fixing the faces together for the frames. A drill for making a bore, into which the rivet was inserted, was ingeniously contrived with bamboo, string, and a small sharp bradawl. The string was twisted round the bamboo, by which means the drill could easily be worked up

## *Fans of Japan*

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and down. A brush made of paper was used for pasting. The *fudé*, or ink brush, was indispensable for the painting of the pictures and the general beautifying of the fan faces and frames; brushes were made of badger's hair, hare's hair, &c. The tools used for lacquering and metallurgy were almost as simple.











A LADY'S SILK AND BAMBOO FAN.

FRAME INLAID WITH VARIOUS MATERIALS.





### CHAPTER III.

#### MATERIALS EMPLOYED IN THE MAKING OF FANS.



FIG. 9.

AMONG the many materials employed in the making of fans, the chief are: bamboo, ivory, wood, lacquer, paper, silk, iron, gold, lead, leather, mica, gold and silver leaf, rattan, pigments, &c.

The bamboo is indigenous to the islands of the extreme East, and is one of the most useful products of the country. It is capable of being used for many purposes, and is a graceful plant, with several varieties, pliant, light of weight, and easily manipulated.

It is of the family *Gramineæ Bambusaceæ*, grown extensively in Japan, and it often attains the height of twenty feet, where it becomes strong and firm enough for the building of the framework of houses, and invaluable for large requirements.

The thinner and more delicate growths of bamboo, especially *Hanchiku*, or variegated bamboo, are sought after by the fan-makers, who cut it into the required lengths with extreme care, and with the aid of a knife split it into even segments, which form the supports or ribs of the fan.

This operation of separating is performed with great nicety, pains being taken to divide each rib the exact size and thickness of the other.

## *Fans of Japan*

The fine grained bamboo is used for the best makes, and polished until a surface is produced as soft as satin. The outside cover (or parent sticks) are made much thicker than the inner (children sticks), and are subject to the caprices of the artistic fan-makers, who put into them different kinds of workmanship, inlay them with other wood, ivory, powdered mother-of-pearl, Halotis, and so forth; notch them all over with fantastic little gashes, carve them as arrows, split them, and insert metal or silk spiders' webs, bore holes and slits, and devise endless little tricks, which give to all Japanese work its established charm of variation.

It is the use of the bamboo that makes fans light as well as graceful—it denotes their nationality, being seldom employed in other countries but Japan for this purpose. Bamboo, though plentiful, never looks common.

IVORY.—There are no elephants in Japan,\* though ivory is much employed in various ways, as a means of working out many beautiful arts; but it is extensively imported into the island from neighbouring Asiatic countries, particularly India. Bones of large animals are rarely substituted, but deer horn is sometimes used and receives attention from the hand of the artist. Fine specimens of workmanship are produced with this substance. Ivory is a material of such extreme beauty in itself that any art practised upon it at once becomes distinguished as well as valuable. During the last century many specimens of Chinese and Japanese ivory fans have come into the market, and are highly prized on account of the richness of carving expended upon them.

\* It is said that on one occasion an elephant was offered to the country, but owing to the difficulty of finding means of conveying it through the Island the present was rejected.—*Quarterly Review*.



## *Materials Employed in Making Fans*

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WOOD was employed chiefly in the manufacture of the court fans, and those of larger dimensions carried at festivals. For the fans of court ladies, the *Hi-no-ki* or *Chamæcyparis obtusa* *fam*: Coniferæ; yew tribe was used, from which their fans *Hi ogi* derived their name. For fans carried by princes before the ages of fifteen, the “*sugi*,” or *Cryptomeria Japonica*, a species of pine, was employed, sometimes plain, sometimes painted. “This wood was brown at the core, sapwood white, easily split, of agreeable smell, but very brittle.”\* It is sometimes called the Japanese cedar. *Hi* wood is soft and velvety to the touch, light of weight, and of a beautiful brown gold tone of colour; the grain runs parallel, it has a mirror-like surface, and is proof against the attacks of wood-eating insects.

LACQUER, and the art of lacquering, which is applied to many materials, is extensively used in the making of fans: the frames in many instances being entirely covered with this substance. Lacquer is not expensive in itself, it is the labour and artistic merit that enhances its value. It is favoured on account of its many excellent qualities, for its lightness, durability, the many shades of colour that can be produced by careful preparation, and other properties. It makes a splendid groundwork for studies in gold, which are so often associated with it for contrast. These studies, or inspirations, are worked up first by a “filling” substance, and while wet the gold dust of many grades of fineness is sieved over them, or they are covered with gold leaf pure and simple: this work is called *takamakiyé*.

Lacquer is also highly prized by artists for the mirror-like lustre that it is capable of receiving.

The art of lacquering, and other details concerning it, will

\* Rein's “Industries of Japan.”

## *Fans of Japan*

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be found in Chapter VI. on "Arts applied to Fans and Fan-making."

PAPER.—There are many kinds of paper used for the faces of fans. Paper was in former times all hand made in the private homes of the paper-makers, but latterly the demand has increased to such an extent as to render machinery necessary. Owing to the manifold uses of paper, this branch of industry has now become one of the most important in the island.

The art of paper-making was brought from the Korea into Japan about 610 A.D. It was invented in China 605 A.D., some say earlier, by Tsai lun; previous to this the Koreans wrote on tissues of silk or hemp, and on tablets of palm leaves of the *Palmyra Borassus flabelliformis*.

*Bast* paper, which is chiefly adopted for fans, is prepared from the fibres of the *Broussonetia papyrifera* fam.: Morae, the paper mulberry, *Edgworthia papyrifera* and *Wickstroemia canescens*, mixed with paste. This tissue under the epidermis or inner bark is soft and woolly, somewhat shiny in appearance, which accounts for the lustre so peculiar to most Japanese papers of fine make. These papers are especially employed for fan-making, being soft and reliable, not easily torn, readily painted or printed on, as well as being very light and durable. They are called *Mino gami*, *Mitzu-mata*, and *Gampi*.

*Crape* paper is also esteemed by the fan-makers; we find it freely adopted as a means of varying the cheap makes of *uchiwa*. This kind is produced in the most simple way by the aid of cardboard moulds, furrowed to enable the flat sheets of paper when pressed and damped to receive the impression of the furrows or craping after they have been allowed sufficient time in the press. When once they are craped, the effect



### *Materials Employed in Making Fans*

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on the sheets of paper is permanent, provided they are all thoroughly dried and seasoned.

Besides the large sheets of paper for the fan faces, paper string (*Midzu hiki*), strips of paper for binding the top edges of the fan together, and other little portions, are required.

Japanese paper wears remarkably well, does not easily tear or crack, and though seemingly light and fragile, lasts a long time in use, particularly in the hands of such gentle and careful people.

SILK as well as paper is required by the fan-makers, both for the faces of the fans as well as for the cords and tassels which are appended to them, before they are considered finished.

Silk is an ancient and highly-valued material. The Japanese compete successfully with other oriental countries in the making of silk, from the tender transparent tissue to the massive and handsome brocades which are chiefly used for court costumes of both men and women. Pictured specimens of these heavy makes will be found within the covers of "Artistic Japan," and small portions of the material may be seen in many different patterns in the oriental court of the South Kensington Museum.

The silks used for fans are generally plain or neutral-tinted, and of rather fine make; but the tassels and cords are often very rich and of many beautiful colours.

There is also a material sometimes employed composed of half silk and half paper.

Great care is shown in the rearing of the silkworms of different qualities. There are silkworm nurseries, in which many hundred people are employed. Most of the work is

## *Fans of Japan*

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undertaken by women, such as the rearing, feeding, the chopping of the leaves, preparing for the cocoon, and the other processes that require unflagging attention; the men taking their share of labour in the planting, cultivation, and care of the quantities and qualities of the mulberry trees necessary for each different kind of silk to be produced.

The silk district extends mainly over the island of Hondo, which embraces a large area of Japanese territory. The silk, when ready for export, is sent to Yokohama *en route* for Europe and America.

The best silks are unmixed with cotton or other fabrics, and the qualities generally taken for fan faces and cords are found pure. The covers that enwrap the fan boxes and cases, and the embroidered coverlets of these when intended for presents, are also made of pure silk.

In the *Traité de l'Education des vers à Soie au Japon*, translated from the original text by Prof. Leon de Rosny, an elaborate and extensive description will be found, treating both of the rearing of the silkworms and the cultivation of the varieties of mulberry trees; the manner of securing the silk, and the aggregate value of each kind, as well as other facts of great interest relative to the silk industry. This work is most beautifully illustrated, showing the different transitions from the egg to the perfect moth, and the manner in which each stage is treated. The cultivation of the mulberry trees receives the same careful attention from the hands of the artist.

IRON, *tetsu*, or *kuro kane*, black metal, is found chiefly in the provinces of Iwami, Izumo, and on the borders of Mimasaka. The magnetic iron ore deposits and iron-mines of Kamaishi



## *Materials Employed in Making Fans*

are the most considerable in the country, but the production at the present time is insufficient to meet the home demands. Nevertheless, many beautiful specimens of iron-work are constantly met with, and its use for armour and other large objects, as well as small pieces, memorialise iron-work among the gems of Japanese art. It was used by the metallurgists for the outer frames of the *Gun sen*, and for the plates or faces of the *Gum bai uchiwa* (Fig. 10).

GOLD, *kin*, or *ko-gane*, is found in the island of Sado (these mines were formerly in the possession of the Tokugawa Shōguns). Gold was selected for the ornamentation of war fans, rivets, &c., as well as for sword-guards, and this combination of iron and gold, which the natives thoroughly understand, is about *the* most beautiful of all the arts practised in the Island of Sunrise.

LEAD, *namari*; TIN, *Shaku*; and COPPER, *Dō*, or *Akagane*, also come into the catalogue of metals employed for fan-making. They only occupy subordinate positions, it is true, but nevertheless meet the requirements they are selected for admirably.

BRONZE, *kara kane*, is used as well for the embellishing of the metal-framed fans. Silver, or *shiro kane*, is used as an inlay. Gold and silver leaf are also distributed to the fan-makers in the process of lacquering, as well as gold and silver dust.

The fan faces were sometimes made up in *leather* when strength was needed, but it was a substance rarely called into requisition, except for the trappings of horses, and occasionally



FIG. 10.

## *Fans of Japan*

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used in armour. Those who pursued the trade of leather-dressers and tanners kept aloof from other workmen, and were formerly much despised.\* Leather-paper often took the place of leather for articles requiring such toughness, being almost as useful in many cases.

MICA, *kirara*, is a mineral of a foliated structure consisting of thin laminæ or scales. "The laminæ of mica or talc are easily separated, and are sometimes not more than a 300,000th part of an inch in thickness. Large slabs of these concentrated laminæ are dug out of mines, and are chiefly found in volcanic districts, but it is also met with in various parts of the world in America, New Zealand, and Russia. It enters into the crystalline rocks as granite, mica schists, clorites, talcose rocks, and occurs in trappean and volcanic products; it is found also in sedimentary rocks, as shales and sandstones, giving them their laminated texture. There are also Micaceous rocks, of which mica is the chief ingredient." †

Glistening mica, of which we find mention made in description of a certain fan used by Hachiman-taro, calls our attention to this material, and elucidates the mystery of the intense brightness, often seen on paper used for fan faces, though cleverly concealed.

Powdered mica is now used in the manufacture of wall-papers in Europe. There are miners and millers of mica, their chief product being ground mica, *i.e.*, sheets ground by machinery and sifted into certain grades of fineness.

These grades are fixed on to wall-papers previously prepared either with designs or of a uniform tint. The paper is washed

\* *Quarterly Review*, vol. lii. p. 304, 1834.

† Blackie's *Encyclopædia*, 1892.



### *Materials Employed in Making Fans*

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over with a weak solution of gum or cement, the mica powder is sprinkled over it, and then rolled down. If a pattern is desired, it is printed over the groundwork. The finer the powder the better it adheres to the paper, the coarser the grade the more sparkling the effect. Gold mica paint is also made, and has a very rich appearance, much more so than the ordinary paint manufactured for gilding.

In countries where this mica or talc is found, it is adapted for transparent purposes, such as windows, fireplaces, reflectors, candle and lamp shades, &c., it being sometimes found in thin sheets, which are pliant as well as transparent and sparkling.

Gold and silver leaf is obtained from the pure metal, beaten out to extreme fineness. This is made use of in the finishing processes of lacquering. The Japanese are very fond of applying it as a fan decoration in the fashion called "*kiri kane*," or squares of gold leaf, about half or three-quarters of an inch square, promiscuously scattered over the faces. They also prepare the leaf in smaller portions, and give the work different names, according to the size of the pieces selected for manipulation.

PIGMENTS employed in painting the decorative portion of fans are not very numerous, but many are peculiar to Japan, and are easily recognised.

In a picture exhibited by Mr. W. Gowland—at the Japan Society, illustrating his paper on the Naturalistic Art of Japan, read July 14, 1892—of the "Goddess of Mercy," he remarked as follows:—

"The colouring of this picture is worthy of examination as showing the effect of time and exposure on the pigments used by the painters of its date (1322 A.D.). The blues, reds,

## *Fans of Japan*

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white, and gold alone are permanent ; the greens have become almost brown, and the silk itself quite brown. The blue colouring is the natural lapis lazuli, the white the levigated oyster shells ; and the basis of the reds vermilion and oxides of iron. The greens are native carbonates of copper, and have become partially discoloured, owing to being in a measure converted into sulphide."

In a letter kindly written to me upon the subject, Mr. Gowland goes on to say : "Few of the Japanese pigments would be permanent, excepting that prepared from lapis lazuli ; and all the greens would gradually become discoloured from the sulphur compounds present in the air. The indigo blue would also change ; the reds, *Beni*, prepared from safflower, and *Shoyenji*, a Chinese carmine, would fade on long exposure to the light ; *Gofun*, levigated oyster shells, is their only permanent white ; the others, *Oshiroi*, lead carbonate, and *Keifun*, calomel, being affected, like the blues and greens, by the sulphur compounds in the air."

This proves that it is the purity of the atmosphere of Japan and other Eastern countries that preserves the colours in pictures and fabrics.

For a long time, at least, Orient dyes resist the influence of sun and fire light and the detriment of moisture and air, though it is evident by the remarks just quoted they will not bear the test for ever. The beautiful dark purple so often fixed as a dye is one of the most prominent in their catalogue of colours. This is made from a species of Knot grass.

Their pigments have not yet, I am informed, met with any demand in this country, so we are unable to judge by experience if they are in any way superior to our own (or rather those in



### *Materials Employed in Making Fans*

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present use); or whether, if prepared with our mediums and other ingredients, their permanency could be established.\*

The method of painting by dashes and sudden inspiration is so contrary to our own that it is hard to draw any inference correctly.

Their gold and silver paint looks far superior, being much purer and denser in tone.

GUM is made from seaweed, *funori*. PASTE is manufactured from rice, ground and boiled, also from roots of certain plants.

RATTAN, "*To*." This is a native product allied to the willow, coming under the head of textile plants. The finest basket-work, and covering for china bowls, is made of it on account of its delicacy. Its chief locality lies south of the island, in the tropical monsoon districts; it has to be finely severed with care before it can be used, and is a much higher quality of cane than bamboo. It is used extensively, especially in China, for mats and small goods. It was bound round the long iron handles of the *Gum bai uchiwa* to give a firm purchase when wielded. It was also wound round the Japanese umbrellas made of oiled paper.

\* A fan was exhibited on December 8, 1892, by Mr. F. Piggott, Vice-Chairman of the Japan Society, which had been under the water for six hours. The gilt and colours employed on the faces were quite fast and uninjured by this severe test.

## CHAPTER IV.

### DESCRIPTION OF THE "UCHIWA," "OGI," AND ALL OTHER KNOWN FANS OF JAPAN.

THERE are two distinct makes of fans: one the *uchiwa*, the flat stiff fan or hand-screen, introduced into Japan by the Chinese; the other the *ogi*, or folding fan, invented by the Japanese themselves.

The *uchiwa* was in use for centuries before the *ogi*, and has been constructed in many forms and patterns—round, with a handle fixed to the edge, or supplied with the foundation, being the shape most generally known; but they are also made like flowers, leaves, half moons, clams,\* &c., as well as being cut square, oblong, and geometrically. A fan taking the form of a leaf would be ornamented with a spray of tiny leaves, with insects here and there upon it, or such like—it would not be decorated with figures, or have any set picture; this rule of careful selection is always well thought out by all Japanese workmen, whatever art they exercise, as regards suiting the device to the nature of the article to be embellished.

The *uchiwa* was commonly used in the house for fanning, both by men and women, and was seldom carried beyond the garden boundary. It was used to shield the face from the sun on the balcony of both private and tea houses, &c.

\* The bivalvular shells of the clam-fish.



### *Description of "Uchiwa," "Ogi" Fans, &c.*

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But there was also another fan for this express purpose, called a sun fan, something between the *uchiwa* and *ogi*.

This form was composed of several leaves of finely cut wood, strung together somewhat after the style of Indian circular fans. A number of these wooden leaves, sufficient to produce a perfect circle, were threaded together; two long handles were then added, to enable the whole to be swung round until the handles met, and could be joined together when in use. It was not a fixed fan, but could be folded up or opened with the greatest ease.

Another graceful form of sun fan was made of folded and refolded paper, with long black lacquered handles; the margin of the fan face was often fancifully curved, much after the pattern of those of larger dimensions which some people use nowadays wherewith to adorn their fireplaces.

With most of these forms of *uchiwa* nearly every one in England, America, and other countries by this time is quite familiar. "So great now is the demand for cheap Japanese fans that they are to-day made by millions, and tens of thousands of independent workers are employed all over the island. This demand will do more to advertise Japan abroad than any other means."\* They find their way into almost every drawing-room and boudoir in our Western Hemisphere, are twisted up with wool and silk and tawdry materials, and *repainted* by the modern Goth. They are set in fireplaces and windows as summer screens, put to all sorts of tortures, for letter-racks and tidies, and devoted to uses for which they were never intended.

We constantly presume to improve this unique branch of

\* W. E. Griffis, "The Mikado's Empire."

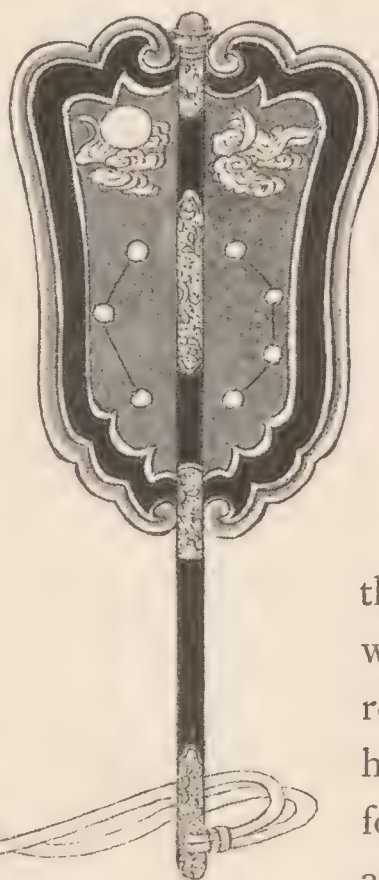
## Fans of Japan

Eastern handicraft, then offer our work for sale at three or four times the price of the original article.

Besides these fans, with which we are so well acquainted, there were others of the same class of far greater importance.

Firstly, there was the *Gum bai uchiwa*, or war fan, for the use of generals or commanders in time of action (Fig. 11).

This fan was made of double leather, with an iron handle painted black, and bound round. In diameter it was a little over eight inches, and it bent inwards to the handle to the extent of half an inch. The two



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thicknesses of leather were sewn together round the edge. The handle was iron, one foot three inches long, and nearly three-quarters of an inch wide,

and the top came beyond the incurved rim. The handle was rounded at both ends, and also in the centre, and bound in these three places with *rattan* or cane, similar to that which is used for seats of chairs in England. The base of the handle had a hole for a cord to be passed through; this cord was one foot two inches in length, and was finished off with a

FIG. 11.



### *Description of "Uchiwa," "Ogi" Fans, &c.*

tassel at the end. One side of the leather face of the fan was varnished with red lacquer, and the device was sometimes the sun, sometimes the moon, or the north star; and in the central part, the *manji*, or emblem of Buddha. The primæval *Svastika*, or fire drill, thus:  This was for the front. On the reverse side the leather was gilded, and only decorated with the *manji*. This fan was also used, if necessary, as a shield for defence.\* See Plate X. Fig. B.

From Mr. Tomkinson's collection, Plate IV. represents a war fan of the *Gum bai uchiwa* type, as used in ancient times by military officers for direction and defence. This specimen is a plate of wrought iron, scalloped round eight times with a raised edge a quarter of an inch in height, on which is left, here and there, traces of red lacquer; on one side there appears to have been a long square extra metal plate fixed over it, of which only the fixing substance now remains. The iron has a worn and almost blistered appearance.

The plate is set in a modern handle of fine brass, smooth and solid, which is riveted to it. The portion which runs right across the face is of an open pattern, disclosing the inscriptions on either sides, from which we learn it is signed by "Masuda Miochin Shikibu, Ki-no-Muneaki," the celebrated worker in metal, and is dated "August 1713." Threaded in the handle is a purple silk cord and tassel.

Weight of fan complete, 2 lbs. 2 oz. troy.

Length of handle from top to base, 15 $\frac{1}{4}$  inches.

Length of disc incurved, 7 inches.

Diameter of same, 7 $\frac{3}{4}$  inches.

\* "In Hokusai *Mangwa* a representation of a *Gum bai uchiwa* is given having a plain face. Vol. vi."—E. G.

## *Fans of Japan*

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It is a formidable weapon, and evidently one of those used as a shield.

In the battle of Kawanaka-jima, sixteenth century, the general Kakeda Shingen was suddenly attacked by his opponents, and defended himself with his fan.

A stiff fan was and is still used by the umpire of wrestling and other sports. These fans were fiddle or pear-shaped, also double winged, that is to say, the handle ran or was continued right up the centre and divided the face into two equal parts. This one (Fig. 36) has upon it the legend, "*One mind, one voice*," to show that decision must rest with the umpire, and his judgment once given is final and unalterable (see description of the first wrestling-match rules to be observed, and the origin of the institution of the fan at that time, in Chapter VII. on "Legends of the Land," &c.).

Water fan (*Mizu uchiwa*). This fan was made lightly lacquered, so as to enable the user to dip it in water and thus secure extra coolness during the process of fanning by evaporation. This kind of *uchiwa* was made at Fukui, and has been in use for about one hundred years.

Mrs. Cunningham of Sector, Devon, has kindly lent for description three specimens of *water* fans, secured by her during her visit to Japan from the great fan-making district Ogaki, nearly destroyed by the recent terrible earthquake of 1891. These specimens are very interesting. They are soaked in oil and *Shibu* juice, covered with stout paper, and varnished a rich brown or dark red colour. The foundation is of bamboo split up into many segments, but of older growth than that which is usually applied to this purpose, and the handles are cut so as to show the inside of the bamboo. Two











FLAT IRON BATTLE FAN.





### *Description of "Uchiwa," "Ogi" Fans, &c.*

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of these fans are first enhanced with designs before being varnished, which is a departure from the ordinary make of water fan (Plates I. and VI.).

Professor Anderson has in his possession two clam fans. They are cut in the form of the clam in *Hi* wood, and these examples are delicately painted with butterflies and floral designs. They are bound round with a dark hard wood, and have shaped handles of the same substance, which set off the tender brown wood faces to perfection.

Mr. H. C. King secured from Tokio, 1891, some white silk fans embroidered with butterflies and sprays of flowers, &c., in tender shades of light silks finished carefully on both sides. Some of these specimens were made also in the form of clams. The handles of lacquered wood matched the frames over which the fabric was stretched. These clam fans are exceedingly graceful in form.

*Fin sen*, or camp fan. This was originally introduced into Japan from China in the seventh century, and was constructed of the feathers of the pheasant or the peacock. The handle was generally lacquered red, black, or blue. A similar kind was used by learned men. See Plate V. Fig. C.

*Yamato uchiwa*. This fan is made in the province of Yamato, and has a concealed figure visible between the papers when held up to the light. This transparent form of fan is to be met with occasionally in England, among the other varieties of *uchiwa*. It was first made about one hundred years ago.

*Shibu uchiwa*. The paper of this fan is painted over with *Shibu*, an astringent juice from persimmons, in order to make it more durable. This fan was chiefly used in the kitchen

## *Fans of Japan*

in place of bellows to quicken the charcoal fires, and was first invented, about a hundred years ago, by Matsudaira Yetchu



FIG. 12.

no Kami, a Daimio, the national reformer of thriftiness and economy. See Fig. 5, p. 15.



### *Description of "Uchiwa," "Ogi" Fans, &c.*

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*Maki uchiwa*, roll up, or revolving flat fan. The circular face of this kind is inserted into a stick of variegated bamboo in the upper portion of which a slit is cut sufficiently large to give the fan face free play, and a pivot is set in the centre, so that when the bamboo foundation is placed horizontally the fan can be made perfectly flat for use, and when not required it can be rolled round the stick and tied together. This is quite a fancy fan (Fig. 12).

Of the *ogi*, or folding type, there are several patterns, both in wood and paper. The historical origin of this folding form will be found in the chapter on the "Legends of the Land," &c.

First on the list ought to stand the *Hi* wood fans, used by Her Majesty Haruko, the Empress of Japan. Through the influence of Mr. Keita Goh, Assistant Secretary to the Minister of Foreign Affairs, Tokio, I am able to give an illustration and faithful representation in colour of one of these beautiful fans (Plate V. Fig. A).

It is of the kind called *Hi ogi*, and is made of twenty-three blades of *Hi* wood, and its fastening ribbons are white silk. The painting on these fans is exclusively chrysanthemum, pine-tree, orange-blossom, plum, or *Camellia japonica*, in rich water-colour. The top parts of both outer blades, where the fastening ribbons end, is fixed with tassels four feet long, consisting of seven silk cords of seven colours, of which the ornamented knots vary their pattern, according to the designs on the fans. For instance, if the chrysanthemum is the flower chosen for decoration, as in the illustration given, the knots or tying of the ribbons must be in the same style of flower.

The rivet is exclusively of *paper string*. This particular

## *Fans of Japan*

fan is only used by the Empress; officers and subjects are forbidden to make use of the same pattern.



FIG. 13.

The court ladies of mediæval and modern times before the present period of Meiji carried a fan called *Akomegi*. It



*Description of “Uchiwa,” “Ogi” Fans, &c.*

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consisted of thirty-nine sheets of thin wood painted white, decorated with cherry pine, plum, or chrysanthemum, on gold



FIG. 14.

and silver powder, “among the mist,” or representation of clouds which is defined by the white portions of the picture.

## *Fans of Japan*

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The hanging ornaments were clusters of artificial flowers made in silk, and two silk tassels, each twist of which was composed of twelve strands of different coloured silks (purple, white, blue, crimson, yellow, and light purple). The upper part of the streamers was knitted after the mode called *Niwa Musubi* or *Awabi Musubi*. The ornaments on the rivets represented birds or butterflies. See Figs. 13 and 14, court ladies holding fans in ceremonial dress.

There were other court fans of this description made of the *Hi-no-ki* (*Chamaecyparis obtusa*). These were also composed of thin sheets of wood, twenty-five in number.

In another court fan of the same *Hi* wood make, the paintings are surrounded with golden clouds; the colour of the tassels corresponds to the colour of the rich paintings and ornamental knots, which are made in many forms, according to the crest of the possessor. For instance, the Fujiwara families appropriated the shape of the wisteria; Tachibana families retained that of the orange blossom, and so forth. See Plate X. Fig. A.

This fan was used both as a ceremonial and private fan by court ladies above the third rank, and first came into fashion in the thirteenth century. The number of blades varied from twenty-five, thirty-three to thirty-eight.

His Majesty the Emperor of Japan and the Shōgun, up to 1868 A.D., carried fans with flexible outside sticks, but of special patterns and materials, fastened with metal rivets, not threaded through with silk strings woven together, and finished off after the manner of those previously described. But before the age of fifteen a commoner wooden fan, made from the *sugi* (*Cryptomeria japonica*), was carried at court; this was painted on the outside and enhanced with silk ribbons of five colours.



### *Description of "Uchiwa," "Ogi" Fans, &c.*

These were not woven up but left to hang loosely, and were wound round the hand. The young princes and noblemen who possessed these were attired in costumes more gorgeous than all other members of the court.

Courtiers, while fulfilling the office of fan-bearing, wore the usual long flowing trousers, which trailed on the ground behind their heels for some distance, to give them the appearance of



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FIG. 15.

kneeling in the royal presence. The fans these courtiers carried had the look of being partially open, though in point of fact they were closed. The effect was produced by a flexible joint or indenture in the outside frame of the fan (Fig. 15).

The *Kōmori* is another of these open court fans. The frame consists of fourteen bamboo sticks, and the fan face is of paper, which may be either gold, silver, red, purple, blue, yellow, or white (green or light purple are never used).

## Fans of Japan

Any pictures may be painted on it. The two outside sticks may have carvings of the shape that is technically known as *Nekome*, or cat's-eye. It was used by officers at court, sometimes also informally in place of the *Hi ogi* for summer use. These *kōmori* fans were first made in the seventh century.\* (Plate X. Figs. C and D.)

*Suye-hiro-ogi*.†—Materials for this fan were the same as for *kōmori*, with the variation of the narrower width of the two outer frame sticks, and of the different carving thereon. This was also first made in the seventh century.

Another less formal than the one just described was only used as a fancy fan in summer. *Convolvulus* was the design generally painted on it. It was first brought into requisition about sixty years after *Suye-hiro-ogi*. This also was an open fan with a flexible frame like the fans of courtiers.

*Chūkei* is a fan carried by priests and nobles, also attached to presents sent by the bride's parent to the son-in-law.

Prof. Anderson has lent for illustration a fan made of *Hi-no-ki*, painted with leaves, flowers, and insects on the natural brown wood; this lovely little specimen differs slightly in make from those for court use, having a shoulder curve in the blades of wood (Plate VII.). Others resembling the one described are also in his possession, made of plates of bamboo, treated carefully by the artist.

Mr. Tomkinson has in his collection a modern ivory fan which corresponds to the *Hi ogi* carried by court ladies. It consists of twenty-four inside leaves of fine thin ivory, and two

\* *Kōmori*, in the Japanese language, signifies a bat. The manner in which this flying mammal closes its wings is said to have suggested to the mind of the Japanese the shape of the folding fan. Dr. Dresser, "Arts Architecture, &c., of Japan."

† This name is given to fans with flexible frames of a certain width.



### *Description of "Uchiwa," "Ogi" Fans, &c.*

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outside frames, the latter richly dusted with gold bronze and dark lacquer, representing chrysanthemums and leaves, supplemented with iridescent butterflies carved out of *Haliotis*, or ear-shell, and other materials, a method adopted by fan-makers termed inlay or incrusting; two handsome tassels, with cord, are supplied to the rivet loop, and an ivory bead over which trail sprays of lacquered leaves. The design on the fan is a group of monkeys worthy of the artist Sosen—quaint, original, and wonderfully clever. The monkeys are sitting about watching two of their party unroll a *Kakémono*, representing other little monkeys at play amid leaves and branches of trees. Both sides are coloured with equal care and exactitude, and when held against the light it is found to be transparent. The gentle touches of the carver's tool, the graceful attitudes of the animals, the life and movement of the whole picture, each face almost human in the expression of varied emotions,—the whole is a fine example of what Japanese artists still produce in picture and carving.

This specimen suggests to our minds, when closed, the *Shaku* in all its dignity.

This fan is signed with the name Shige Chika, and is of the nineteenth century. Length of outside frame, fifteen and a half inches; width at the top, one and a half inches; at the base, half an inch, curved with shoulders; width across when open, twenty-eight and a half inches.

*Gun sen* is the name of the folding iron fan used by generals, *kugé*, *samurai*, and court officers.

Folding war fans were originally made one foot two inches in length, with a black paper face seven inches deep, and black sticks (showing) seven inches long. Gold or gilt rivets, with a

## *Fans of Japan*

silk cord and two tassels, sunk in a cylindrical rivet head, completed this make. The colour of the cord and tassels was left to the owner's taste, only violet was to be avoided.

This pattern sometimes varied. One of these fans, which was in the possession of Hachiman-taro, is described as follows:—

Front face a pink colour with glistening mica, and a gold



FIG. 16.

sun in the centre; reverse, white ground with glistening mica, and a silver moon in the middle. Diameter of the sun and moon four inches. The inside frame was twelve sticks of bamboo, painted black, with heavy outside sticks, which are called "*oya hone*," or parent sticks (Plate VIII.).

A pair of *oya hone* (Fig. 10, p. 41) are from Mr. Tomkinson's



### *Description of "Uchiwa," "Ogi" Fans, &c.*

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collection. They are of wrought iron, inlaid with silver; these are the sticks that are usually supplemented with black paper faces and used in warfare.

In the battle-scene of Ichino-tani, twelfth century, between the Minamoto and the Taira clans, Kuma-gai-no Jirō Naozane, one of the Minamoto generals, is often depicted calling back with his fan Taira no Atsumori, who is plunging into the sea on horseback, attempting an escape to a neighbouring junk for safety.

Folding iron battle fans are called *Tetsu sen*. The frame is made of wrought-iron ribs, numbering ten. The ground colour of the paper is red, gold, silver, or black, with the sun, moon, or north star for the pattern. This kind was first made in the twelfth century. Mr. Seymour Trower and Mr. Frank Dillon possess interesting specimens of this make (Fig. 35, p. 112).

One of the military ensigns kept for the Tokugawa Shōguns (mentioned in Chap. I.) was a fan. This was called *Uma-jirushi*, horse ensign, used by all commanders of armies, who adopted various forms of symbols to denote their presence on the battlefield.

The frame-sticks of this ensign were five feet in length, and they were mounted on an extra quality of Chinese silk called *Riumon*, thickly pasted over three thicknesses of paper on either side, and then covered with pure gold leaf. The pole which supported the fan was made of oak, fifteen feet long, with two movable iron hinges, to allow the fan to be swayed round by the prevailing wind.

The box in which to keep this symbol was made of cloth and also lacquered black; it was five feet five inches long, seven inches wide, and six feet deep, with the inscription—

## *Fans of Japan*

“*Kin sen on uma-jirushi*,” the honourable gold fan horse ensign.

The face of this fan emblem was plain, having no ornamentation except the pure gold.

Ensigns were adopted by Daimios. An example is given. It consists of three fans arranged above a long tassel of paper string, and fixed on to a long pole (Fig. 38, p. 131).

*Mai ogi*, or dancing fan, consists of a frame of ten ribs, and the face is made of very thick paper, with a family crest set upon it. At the rivet on both outer frames a small piece of lead is inserted, so as to give it weight and effect a more graceful movement when in use. Some interesting specimens of this sort of fan are in the possession of Mr. Ernest Hart. This form was first made in the seventeenth century. See Plate I. Fig. D.

*Suye hiro ogi*.—This particular flexible fan was only used in the classic *Nō* drama. The design was exclusively that which is shown in the sketch (Plate X. Fig. E). Another form of the above was used in summer. The number of sticks in these fans varied from fifteen, eighteen, to twenty-five. The *Nō* dance fans were first made in the seventh century.

*Rikiu ogi*, or Tea Ceremony fan, invented by Sen-no-Rikiu (one of the promoters and originators of the new code to be observed during the Tea Ceremonies). These deviate considerably from most of the other fans, having only three sticks. They are covered with thick paper, and upon them designs are drawn of the Impressionist school. Date for this fan, 1596–1601 (Plate V. Fig. B).

*Album* fans are of the ordinary *ogi* type, made with plain paper faces, to enable writing or sketches to show up clearly.

We are quite well acquainted with the ordinary fans used











*Fig. a.* FAN OF H.M. HARUKO, EMPRESS OF JAPAN.  
*Fig. b.* FAN USED AT CHA-NO-YU, OR THE TEA CEREMONY.  
*Fig. c.* CAMP FAN. *Fig. d.* FAN OF A DANCING GIRL.





### *Description of "Uchiwa," "Ogi" Fans, &c.*

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by ladies and gentlemen ; by artisans, when in holiday attire ; by children, and all classes of society. For those taken as a matter of course, as an indispensable part of the costume, when visits of ceremony are paid, no particular rule in respect to colour or pattern is laid down. Their plan of decoration has free scope, embracing many designs. Scenes of daily life, tender sprays of flowers, favourite resorts, bird and insect life, and endless suggestions from nature.

Fans made for the Japanese themselves are not the same as those largely manufactured for the European market. The Japanese prefer smaller fans, quieter in tone and colour, and more refined altogether ; some, though quite inexpensive, are very beautiful, and also very durable. A specimen was exhibited at a meeting of the Japan Society, December 8, 1892, by Mrs. Larkin of New Bond Street, of a Japanese fan of the ordinary make that has been used by her for twenty years.

A beautiful specimen from Mr. Tomkinson's collection is a modern *ogi* painted by the celebrated artist Utagawa Kunimene.

On one side there are chrysanthemums and other flowers in half tints of pale green, yellow, pink, and red, artistically distributed over the face ; on the other is a group of children playing. Two are engaged in a game of draughts, one is wheeling a large red carp on a stand, another is beating a drum, and the fifth is riding a hobby-horse, very similar to those our little ones play with in England. Round the top and bottom of the fan face, gold and green gold is freely scattered.

The face is of silk, a tender shade of brown grey ; the inside frame sticks are notched bamboo, of a deep colour—when closed they resemble basket-work. The outside sticks are of carved ivory, stained to imitate deeply indented bamboo. These are

## *Fans of Japan*

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further embellished with leaves, berries, and birds raised or incrustated. The white metal loop at the rivet-head is furnished with a cord and one tassel of fine soft salmon-pink silk, upon which an ivory bead, richly lacquered with leaves of gold, finds place.

Length of frame, 16 inches.

Length of cord and tassel, 10 inches.

Number of outside sticks 26, with two heavy outside frames.

A smaller specimen of this particular make was presented to me many years ago (Plate III.). It has a curved line in the top of the fan, like a dip in a mountain range, to disclose a picture of the bathing establishment at Yedo, and below are actors trying on masks. The reverse is somewhat after the group of flowers in the one in the possession of Mr. Tomkinson. The outside frame is also of ivory simply inlaid with incrustated beetles and flies. The inside frame is of dark notched bamboo, the tassels deep purple and white, on the rivet-loop of white metal. It is  $10\frac{1}{8}$  inches in length.

Large closing fans are carried and employed by Japanese firemen.

Closing fans vary in size from nine inches in length to those of huge dimensions, which are carried at processions on festivals and fête days, on which occasions they show up conspicuously.

The proper name is *Mita ogi*, or giant fan. This particular kind was used in the procession at Ise in honour of the Sun Goddess, the traditional originator of the Japanese dynasty. It was six or seven feet long, and five men were each appointed to carry one of this huge magnitude. The colouring might sometimes be varied; it consisted of six sheets of painted *Hi-no-*



### *Description of "Uchiwa," "Ogi" Fans, &c.*

*ki*, and this large make was exclusively set apart for the above processional purpose.

Contrasting with these huge fans are the small and pretty ones, made for children and children's toys, varying in size from an inch and upwards. Children are well remembered in this happy, sunny land. Mr. W. S. Hall brought from Japan a charming specimen of a toy fan. It is made in black wood, polished. The faces are of dark red paper traversed over with wavy lines, and spider's webs in gold. A case enshrines it of bamboo, lined with blue silk; the ends are filled in with ivory, and it can be secured with strings, which are supplied to the case. The case is six inches long, the little fan five inches. These miniature fans are made in various colours.

The *musumé* (young girl) wears hair-pins decorated with fans in her dark hair.

Japanese dolls are often supplied with fans by the doll-makers.

Another kind of fan comes into the list of useful implements for rice-growing. Farmers used it for winnowing. It was made with two handles; one wing was flapped against the other (Fig. 17). Bamboo was the material employed, and the main portion, which constituted the handles, was bent by means of singeing in the fire, unlike our method of bending wood by the influence of water. This winnowing instrument was graceful of its kind, and very effectual in removing the husks from the grain.

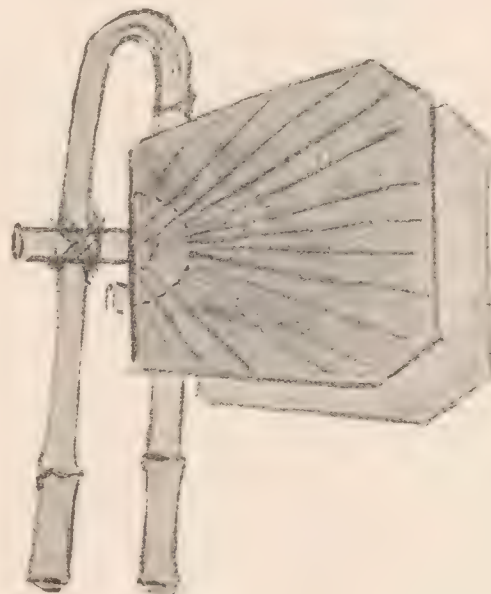


FIG. 17.

## *Fans of Japan*

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Within the list of articles enumerated as required for the rearing of silk-worms, given in *Traité de l'éducation des vers à soie au Japon*, translated by Professor Léon de Rosny, a fan is catalogued.

It is found necessary sometimes when the silk-worms are hatched, before the budding of the mulberry leaves has taken place, to give them the flowers that have not fructified ; these must be carefully selected, dried in the hands, well sifted, and cleansed by the aid of a corn fan.

These winnowing fans have been some time in existence, and it would be interesting to find out if the Japanese data are parallel with a fan of the same nature mentioned in the Biblical records, both of the Old and New Testament.

Another fan, to all appearance, is shown in Fig. 31, p. 97. The upper portion is of rich brown lacquer, dusted with fine gold, and the frame of good black lacquer. It does not, however, *open* like a fan, but the upper portion, on being removed, reveals a bright sharp steel dagger or knife. The sketch given was of one purchased in Japan many years ago. Mr. Seymour Trower has a specimen of a similar description, but the make is different, and the outside sticks are studded with cloisonné ornaments. A representation of one will be found in the Book of the Treasures of Itsukushima, where it is distinctly called *Tanto*, a dagger, and is moreover the work of a sword-maker. These secret weapons were not widely known ; possibly they were manufactured by special request for particular service.



## CHAPTER V.

### ON THE VARIOUS USES OF JAPANESE FANS.

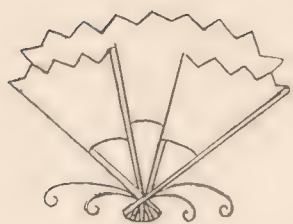


FIG. 18.

**I**N the Land of Sunrise the fan was put to many other uses, besides that of "agitating the air for the sake of coolness." For centuries it has played a conspicuous part in the historic life of the people. This accounts, in some measure, for the endless

varieties and forms found in their pictured books, associated with all classes of society, from that of Emperor to artisan.

It is only since the commencement of the reign of H. I. M. Mutsu-hito, A.D. 1867, that their court ceremonies have been reorganised to the European mode, in consequence of which the established custom of using special fans by courtiers and court ladies is no longer obligatory.

With the Japanese the fan is an emblem of life. The rivet-end is regarded as the starting-point, and as the rays of the fan expand so the road of life widens out towards a prosperous future. For this reason the fan is selected for a New Year's Day, Crowning Day, and marriage gift, also on the occasion of a first interview with a stranger. Crowning or Cap Day is the sixteenth birthday, when a Japanese is considered to come of age, and for the time being wears a crown, and is presented with a fan.

## *Fans of Japan*

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Again, it was the custom for a bride to bring presents to her husband, and the presents were regulated according to the means of the family. Seven was the number usually taken, and among them one was a fan.\*

Besides being given as presents, they were used to convey them also, in place of an ordinary tray. The present was placed on the front face of an ordinary fan, but if a *Gun sen* or war fan was taken for this purpose, in order to avoid placing the gift over the device of the sun, with which the *Gun sen* was decorated, it was placed on the reverse side. This custom was instituted chiefly among members of the same household by the master of the family, or between intimate friends; but if a present was sent from one party to another, it was conveyed on a tray of lacquered bamboo and wood, covered with a *Fukusa*, or embroidered cloth of silk, with the crest of the sender stamped out upon it. This was carried into the room by the servant, and after the gift had been extracted the tray and *Fukusa* were returned.

In the giving of presents much ceremony and etiquette was observed: the cases that enveloped them were quite as much works of art as the gifts themselves. There were special bamboo baskets, lacquered or silk-covered boxes, as well as covers of silk, made to fit to perfection the treasures they concealed, varying in shape and quality for each particular offering.

Fans were selected by jugglers to assist them during their wonderful feats of skill. Hayatake Torichi, the celebrated juggler, spun a top round the outer edge of an open fan; on the faces of his fan were drawn sticks of bamboo (*take*),

\* Mitford's "Tales of Old Japan," p. 366.



## *On the Various Uses of Japanese Fans*

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from which he derived his name. Paper butterflies can be sustained in the air by means of the fan, or a fan made to hover down the edge of a sword while the juggler stands on a pinnacle of great danger (as pictured in Mitford's "Tales of Old Japan," p. 91).

Fans were used by singers to modulate their voices.

Before newspapers became general in Japan, the fan in a measure occupied their place. Up to a recent date fans had occasionally to be suppressed, being selected as a vehicle for sowing abroad ill-feeling and discontent, ridicule of statesmen and officials; and doubtless the aversion that existed towards foreigners some thirty years ago was due to the outrageous caricatures of Western life and manners delineated and circulated freely on fans.

Very common makes of ordinary fans are extensively used now-a-days as a means of advertising all sorts of European articles of commerce.

Maps are printed on fan-faces for the use of travellers and tradesmen. Mr. A. Diósy, Hon. Sec. of the Japan Society, exhibited a specimen of one of these useful fans at the Meeting on December 8, 1892. This fan was covered on both sides by fine copper-plate engravings, giving a map of Kwanto (the eight provinces lying eastward of the Pass of Hakoné). This specimen dates about 1868 or 1869 (Fig. 19).

Fans are extensively adopted during all kinds of dancing, dancing being a favourite accomplishment of the Japanese.

There is a dance performed with the aid of many fans, by which means the various movements of the body and the fans are supposed to represent the leaves of the pine-tree. The dance commences with the dancer holding one fan, and then

## *Fans of Japan*

another and yet another is taken up, until the dancer has four or five, one balanced on the forehead, one on the mouth, hands, and feet. There are certain prescribed gestures imitating the downward bending of branches, the wind-swayed growth of foliage, the erect stateliness of the well-formed tree, and so forth.

Dancing is a very ancient custom in the Isles of Dai Nippon, carried out with much dignity and ceremony. The



FIG. 19.

Japanese women dance alone, never in partnership, neither do they exhibit any rapid movements.\* The *Nō* dances introduced into the drama of that name are celebrated. The performers wear masks, wonderfully carved, full of life and expression. These masks indicate the characters impersonated, as in the old Roman and Greek plays, and thus sometimes delineated demons, mythological animals, &c. These *Nō* masks are

\* Many may, however, take part in the same performance, each taking their separate share. See example in "Real Japan," by H. Norman, pp. 234-261, &c.



### *On the Various Uses of Japanese Fans*

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eagerly purchased now-a-days at fabulous prices, being of cunning workmanship and high artistic merit.

One of the oldest dances is the Kagura, which may still be witnessed in the grounds of certain temples; the performers wear masks, and quaint gowns of real or imitation damask. This Eastern dance is sustained with solemn and slow steps to sweet music, and impresses all beholders with the dignity that stamps the proceeding throughout, quite divergent from our Western ideas of this accomplishment.

The origin of the Kagura is said to have been the dance by which the Sun-Goddess was allured from the cavern whither she once retired, plunging the world into temporary darkness by her absence. The sacred dances of Nara and Ise belong to this catalogue. Dr. Dresser gives a most interesting account of a dance he witnessed at Nara, which was afterwards followed up with a sacrament of wine. Priests, priestesses, and children assisted in the service. The dancers held in their hands rattles or "sistrums" and branches of leaves, but these were sometimes exchanged for fans of special pattern. In the description given by Dr. Dresser he mentions the boxes which contained the fans having been brought into the room, though he does not chronicle their significance on the particular occasion. These services were often performed for the rich to invoke special grace and benefits.

Sir Edwin Arnold was much struck with certain peasant dances recently performed in his presence, which he describes in the following poetic manner:—

"If you love the charm of changing lines, rhythmical movement so conceived and executed that picture passes into picture, conveying unbroken and delicate ideas; if you know how to

## *Fans of Japan*

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appreciate in the really accomplished *Geisha* peasant girl that which she can show you, a nameless fleeting subtle delight of fluttering robes and glancing feet, gliding and combining grace, music, and motion as the figures of Chœphori do on the friezes of Pheidias, then you will be pleased as you sit among the lacquered dishes of your Japanese dinner to watch the *maiko* dressed like flowers and waving like flowers in the wind to the strings of the *koto* and *samisen* and the throbs of the drum."

Mr. Ernest Hart has many *Surimono* or single pictures displaying the varieties of dancers' fans used in the *Nō* dances, also by the *Geisha* and the tea-house performer. "A *suri-mono* issued by a dramatic singer on taking a new public name," "one by a *samisen*-player on assuming the name of Toyosawa," "a *Geisha*'s 'fan-card,' used as an advertisement circular," are among the number; also a specimen of "a *Geisha*'s fan with black lacquered mounts, decorated with maple leaves in red and green upon a spangled gold and silver background," formerly belonging to Waza, the leading dancer at the Koyakan Club, and presented by her to Mr. Hart at a banquet given by the Medical Faculty of Tokio.

Mr. Chamberlain also speaks of other dances besides those of high-dignity, village, and peasant life, which are interpreted with the arms more than with the feet and body.

The Daimios or feudal lords, who could afford it, had troupes of dancers of their own to perform for their special amusement (Fig. 20, modern fan of a dancing-girl).

Priests invariably carried fans. They employed them to emphasise certain points in their sermons, by giving sharp sudden taps, or by opening and shutting them with a snap, a conceit only possible in the best make of fan. Travelling priests



## On the Various Uses of Japanese Fans

are always seen with small white fans in their hands, with wavy marks upon the fan-faces.\*

In the solemn ceremony of *seppuku*, the glory of self-destruction, formerly regarded by all brave Japanese as the most honourable way to die under certain circumstances,—such as defeat in battle, after avenging their master's wrongs, or being found by the State worthy of death,—“If the prisoner be an

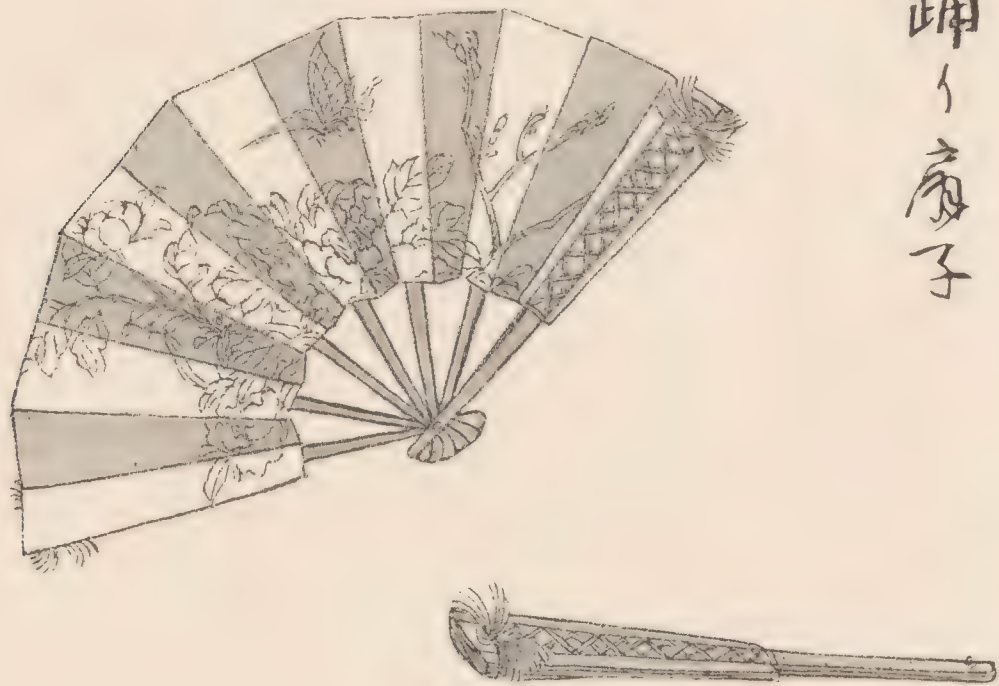


FIG. 20.

unruly man, a fan instead of a dirk should be placed on the tray; and should he object to this, he must be told in answer the fan was an ancient custom. It is said that once upon a time, in one of the palaces of a Daimio, a certain brave matron

\* “An essential article among the accoutrements of a priest is his fan. When in conveying food to his god, his hands are occupied, the fan is stuck behind his neck; but when he prays he holds it up with both hands, raising it towards his head as he bows.”—C. Fripp, *Pall Mall Magazine*, June 1893.

## *Fans of Japan*

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murdered a man, and having been allowed to die with all the honours of *seppuku*, a fan was placed upon the tray and her head was struck off: this may be considered right and proper." \*

In the *Quarterly Review*, vol. xxii. 1820, John Murray, London, there is an article on a work entitled, "The Narrative of my Captivity during the year 1812-33, with Observations of the Country and People, by Captain Golownin, R.N." This interesting account describes the experiences of the captain and his men, who went thither with the intent of trading with the Islands. Their object was not gained, and they were, moreover, requested to withdraw immediately. But not heeding at once the peremptory command, Captain Golownin and his crew were decoyed again to land by Japanese officials, who appeared on the shore, and with the aid of *white fans* beckoned them back. They were then taken prisoners for nearly a year, but were finally released.

There is a game called *Ogi Otoshi* by the Japanese. A small fan-shaped target is placed upon a stand, and the player has to knock down the target with the very point of the fan's handle from a given distance, the handle of the fan being balanced on the tips of the second and third fingers, while the thumb pushes and supports the points of the fan, in order to strike the target; it will therefore be understood that as the fan leaves the player's hand, it revolves in the air during its rapid journey, so that the rivet-end, previously held towards him, turns in the opposite direction. There are many set rules to be observed during the game of *Ogi Otoshi*, and books containing full information are published.

The target is called "*Cho*," or butterfly-target. It is in the

\* Mitford's "Tales of Old Japan," p. 354.



## *On the Various Uses of Japanese Fans*

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form of a *fleur-de-lys*, with two little bells suspended, which resound when good hits are made. This game is played within doors on the floor, with one hand resting on it to steady the body.

There is another fan-game played by nobles and court ladies. In the Library of the South Kensington Museum, in one of the books, there is a picture of the Prince Genji (the Minamoto) who is the hero of the "*Genji Monogatari*," acting as umpire during one of these games. He is drawn, engaged in noting down the progress of the sport. Several court ladies are trying their skill at floating their fans on the water by the river-side; others are bringing up relays of fans for fresh tournament. It is, I believe, a poetical game, and while the fan is on its journey, a poem must be composed before the fan returns to dry land. A Japanese poem is often complete in one or two verses, and the educated classes are very gifted in this particular talent.\*

During the sport of firefly-hunting, a favourite pastime with ladies, a fan of the *uchiwa* type is set up on a long pole by the river. This fan is used for dislodging the illuminating insects (*hotaru*) if they settle on the ground or trees, as well as to skim them off the surface of the water. The touching and pathetic drama entitled the "Diary of a Convolvulus" will be found added to the "Legends of the Land" at the end of this book. The story is relative to this particular pastime, and depicts noble traits of character.

Fans were, and are still, used by the umpires of polo and wrestling matches. An account of a celebrated wrestling match and the origin of the institution will be found in the

\* At this floating poetical pastime cups of saké are also used instead of fans.

## *Fans of Japan*

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chapter just quoted. For details concerning this umpire-fan turn to Chapter IV.

A special make of fan was invented exclusively for *Cha-no-yu*, or the tea-ceremony. This ancient institution dates as far back as the tenth century (Plate V. Fig. B).

Tea has always been held in high esteem as a choice and refined beverage. Much attention has been devoted to the cultivation of various rare tea-plants possessing especial flavours.

At one time this tea-ceremony was of a gorgeous description, endowed with severe etiquette which on no account could be disregarded. Later on it was modified by *Sen-no Rikiu*, from whom the fan set apart as a cake-tray, or saucer, derives its name. He stamped the institution with a simplicity it has borne ever since, carefully selected every article for use, cast about it a halo of romance and artistic perfection, which was accepted, and became formally established.

This tea-ceremony consisted of well-chosen guests, who were invited to partake of choice tea, supplied to them in exquisite services of pottery, rare lacquer, or other antique cups, supplemented with certain articles previously agreed upon for their use, which had to be admired at a distance in set phrases of speech. This Rikiu fan, composed only of three sticks, was only for handing little cakes upon, and for no other purpose; fanning being strictly tabooed during such a dignified proceeding.

The tea used at the ceremony was finely powdered; it was made in a bowl, and stirred round with a brush composed of fine strips of bamboo. Each guest drank the beverage, wiping the edge of the bowl with a silk cloth before passing it on to his next neighbour.



## *On the Various Uses of Japanese Fans*

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Speaking of exquisite pottery, the term used must not convey a wrong impression. When the *Cha-no-yu* was first instituted the art of making pottery was in its infancy in Japan, and the utensils set apart at this ceremony were of the simplest manufacture. It was the beauty of form, not of substance, that was sought for. The wares from China and Korea were generally preferred to those from native kilns.

Mr. Bowes attributes the steady development of the art of pottery-making to the increasing demand of utensils for the ceremony of *Cha-no-yu*, which became a firmly established custom amongst all of high rank and power. In the catalogue he has given of articles required for the ceremony, a flat fan of the *Shibu uchiwa* type is figured. He does not specify its use, but it was doubtless selected for fanning the charcoal fires for the boiling water. The *Rikiu ogi* appears something new to collectors, and we are indebted to Mr. Keita Goh of Tōkio for this interesting addition to our list of fans. Prof. Anderson remarks that the source of *Cha-no-yu* is not clearly known. According to the *Suiko-Shin*, a valuable item in the literature of the institution, ceremonials in connection with tea-drinking date from the reign of the Emperor Murakami, A.D. 947-967, and took their origin in commemoration of the medicinal qualities attributed to the herb. The Emperor, who was suffering from a disease against which physicians were powerless, having recovered after drinking an offering of tea that had been made to the goddess Kwanyin. From this time a ceremonial was performed in honour of tea in every province on the first day of the first month.

The custom of turning fans into *albums*, and using them as mediums on which to convey artistic presents, has led

## *Fans of Japan*

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to the necessity of manufacturing them of either plain or slightly tinted paper. "When foreigners visit the land of the Rising Sun, scores of these album-fans are brought to them to be inscribed with verses of poetry, autographs, &c. One of these fans, in my possession, is truly a gem of tender art. The limbs are finely cut, and the wide outside frames highly polished. The rivet-head is of black ivory, which sets off the rich brown bamboo frame. The face is of natural mulberry paper.

"Of all the characters in Japanese history, that of Kusunoki Masashigé stands pre-eminent for pureness of patriotism, unselfish devotion to duty, and calmness of courage. The people speak of him with reverential tenderness, and, with an admiration that lacks fitting words, behold in him the mirror of stainless loyalty." "I have more than once," Mr. Griffis goes on to say, "often asked my Japanese students and friends who they considered the noblest character in Japanese history; their unanimous answer was Kusunoki Masashigé. Every relic of this man is treasured up with the greatest care, and *fans inscribed with poems* written by him in facsimile are sold in the shops, and used by those who burn to imitate his exalted loyalty." \*

Among the upper classes a ceremony is observed in connection with the setting up of the framework of a new house. When the erection is completed, the workmen raise to the roof a long white pole of natural wood, on which three standards, consisting of three fans each, are arranged so that the triple

\* Kusunoki means camphor, and in recognition of the devotion and services of this brave and beloved hero no camphor-tree was allowed to be cut down in the island for seven years.











FAN HOUSE EMBLEM,  
SET UP ON THE ROOF AT THE COMPLETION OF A NEW BUILDING.





## *On the Various Uses of Japanese Fans*

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fans may each form a circle. A metal mirror is set either in the centre of each fan-circle or hung below, and just beneath these, hanging on the rods, are placed three long tresses of women's hair. High above the fans is arranged a *gohei*, which is represented in many folded strips of pure white paper, hung there to the honour of the Kami or deities of the Shinto religion.

This ceremony is considered propitious, and also necessary to purify the dwelling, and bring good fortune to it and its future inmates. When the fan-emblem is erected, the master for whom the house is being built throws down from a stand of a particular pattern placed on the roof, a certain kind of rice cake, and from a similar stand, money to be gathered up by the poor. A third stand is placed between these two just mentioned; it holds a large sea-bream (*tai*) in a dish, a symbol of good luck with this Eastern nation.

This ceremony was also extended to out-buildings, and the emblems were preserved afterwards as treasures by the master of the house. The greater the number displayed within doors, the greater the prosperity. See Plate IX.

At the event of the opening of a new bridge, happy and prosperous families were chosen to pass over it for the first time, bearing this particular fan emblem. Families who are considered prosperous are those which have three or four generations living at one time, particularly if they dwell happily together in one household.\*

The device of the fan has been used as a family crest by many in Japan, and mention is made of the Akita, Honjo, Niwa, Tachibana, Satake, Matsudaira, Asano, and other

\* Japanese are, as a rule, not long-lived.

## *Fans of Japan*

families having borne it. Crests composed of various fans will be found also in the text (Figs. 21 to 26).



FIGS. 21-26.

Descriptions of the *Gum bai uchiwa* and *Gun sen* war-fans of the flat and folding types will be found *in extenso* in Chapter IV. These iron fans are unique, and, as far as I can yet discover, individual to the Isles of Dai Nippon. They were constantly in the hands of the soldiers.

Minamoto Yori-masu at Ogi-no Shiba, after the defeat at the



FIG. 27.

battle of Uji-gawa, wrote his will upon his fan before performing *seppuku*, broken-hearted by the disgrace of failure.

The device of the fan was sometimes taken for sword-guards by the metallurgist; the fan having played such a conspicuous part in the historic annals of the people during the

fierce struggles of the Minamoto and Taira parties, often design-



### *On the Various Uses of Japanese Fans*

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nated as the Japanese Wars of the Roses, may in some way account for its being favoured.

The *Hi* wood fans held by their Majesties the Emperor and Empress of Dai Nippon, by court ladies, courtiers, officers, &c., and the elaborate costumes adopted during the ceremony of fan-bearing, the dignified demeanour observed, &c., will also be found in full in Chapter IV.

In "Artistic Japan" a plate is given exemplifying a huge fan wrought in fine metal-work by the artist Ku-on. It is far too large and heavy to be of any service to raise a cooling breeze. The text tells us it is of cunning workmanship, and it represents on the front face a priest beating a drum by the wayside to incite the passers-by to give money for charity.

It may be one of those sometimes displayed as an ornament.

The device of the fan is often selected for Japanese wall-papers, but it is not a favourite with the upper classes, being considered too fanciful. It is also chosen for leather papers, for screens, beaded curtains, brocaded silks and satins. Many beautiful examples of these may be discovered within the covers of "Artistic Japan."\* Our Western manufacturers have grasped this idea eagerly, and materials are issued freely from the looms with a free use of the form of the fan, together with butterflies and flowers to break up the lines, not only for costume fabrics, but on crétons to cover furniture, window-curtains, laces, linen, damask for table-linen, ribbons, &c., as well as for boxes to contain chocolates, bon-bons, writing-paper, covers of books, advertisements, calendars, Christmas cards, and endless

\* "Artistic Japan." Edited by S. Bing. Sampson Low & Co., Fetter Lane, London.

## *Fans of Japan*

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other goods. These have been thus treated and "turned out" since the trade between England and Japan has been established.

The cheap little toy fans that come into port at Christmas-tide cause much wonderment and pleasure to our children, and are certainly a delightful addition, as well as being very apposite to vary the stereotyped ornaments that have adorned our Christmas-trees through so many successive generations. In fact, toys of all kinds from the far East are valuable acquisitions on these occasions, and are much sought for among the trivialities of the "present-giving season." They often have a charm of movement and life about them, or rather a suggestion of life without noise, which is far more preferable. A mechanical toy, elaborately made, will often frighten a nervous child; whereas a small tortoise in a glass case (so familiar to us among Japanese exports to this country), made to vibrate all over in the grasp of a child's tiny hand, will, with its silent yet life-like movement, set the little brain wondering whether or no the reptile is really alive, and if it is hungry, and would like something to eat.

Letter-weights are made in the form of the fan; and gold lacquered boxes also take this shape. Trays are made in it, of various coloured lacquers. A circular box or tray is often seen with three fans placed close together to form the ground-work and complete design. Artists are fond of using a sheet of paper cut like a fan for painting or writing poems upon. These sheets are often employed for decorating screens, or for framing as an entire picture. When used for screen decorations, great care is taken to preserve the balance of *inequality*.











WATER FAN,  
MADE OF VARNISHED PAPER.





## *On the Various Uses of Japanese Fans*

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On the first day of the New Year, wandering minstrels called *Manzai* (always in couples), one of the two being called *Manzai*, the other *Saizo*, show themselves in the streets. They always appear to come from Mikawa. The phrase "Manzai, Manzai," or "Senjiu Manzai" (A thousand times long life to you, ten thousand years of life to you), is constantly repeated by them (see the calendar of Japan in *Japan Weekly Mail*).

It is evident that the custom of carrying fans by these strollers on New Year's day, is in consequence of the fan being the emblem of life. Bamboo is extensively employed in the decoration of their houses, from the richest to the poorest. Bamboo is an emblem of strength and manhood. Dr. Rein tells us that as the houses in North Germany are decorated at Whitsuntide with the lovely green of young branches, so in Japan the bamboo is used for the New Year festival. Behind the fir-tree on each side of the outer door is placed a tall slender stalk of *Take-no-ki*, with its many knots and articulations, a symbol of man's strength. This explains why the sticks of bamboo are seen in the hands of the *Manzai* strollers.

ETIQUETTE.—There was much etiquette observed with regard to the use of the fan. While out walking, if necessary the fan might be opened; but when once a guest entered a house, it was the rule to slip it in the *obi* or sash, or dispose of it in the sleeve or other folded portion of the costume. As soon, however, as the guest was seated on the floor according to custom, the fan might be removed, and placed either on the left-hand side or in front of the visitors. It might be once or twice taken up, half opened and toyed with, but never

## *Fans of Japan*

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brought into requisition for cooling, unless in the presence of a *very* intimate friend.

The fan took the place of the sword, but when both were carried, the sword as well as the fan was for the time being discarded; sometimes the sword was left in the entrance-hall as a token of perfect friendliness.

A servant might open his fan and place it before his mouth while receiving orders from his master, or at any time when he had to approach him closely.

Sir Edwin Arnold tells us on no account must fans be used in the presence of flowers, when they have been especially arranged and placed on the table for the delectation of guests.

Flowers are held in such high estimation, that when guests enter a room florally decorated, they crouch down in a half kneeling posture with the palms of the hands touching the floor; their eyes must be centred intently on the decorations, and a dignified silent admiration must be apparent. Therefore to use a fan would be contrary to etiquette.\*

It is considered wrong and unlucky to look through the bones or limbs of a fan where they are left uncovered without paper. Any language expressed with the fan is not studied by the upper classes; it is quite the reverse in this respect to the use made of it by the Spanish ladies.

In order to confirm some of the information set down in these pages concerning the many uses to which fans are devoted, a list is added here, gathered from the "Catalogue of Chinese and Japanese Drawings in the British Museum," London, England, by Professor William Anderson, F.R.C.S.,

\* An illustration is given in J. L. Bowes' "Japanese Pottery" of the attitude assumed in the presence of flowers (p. 540).



## *On the Various Uses of Japanese Fans*

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describing a few of the Kakémonos in which figures holding fans are painted by native artists.

### *Korin School.*

“No. 1728–29. Korin school, Ogata Korin, end of seventeenth century. A pair of Kakémonos on paper, painted in colours. Strollers:—I. Two Manzai performers attired in travestie of the old Japanese dress; one wields a *fan* and the other beats a small drum. Various objects, emblematic of the New Year, lie scattered at their feet. II. Two dancers, one holding a piece of bamboo, the other a *fan*, upon which is figured a knife and two rings. Their hats are decorated with ferns and honeysuckle. Painted by Itcho, Ittei, and Nobu-katsu. Signed Hoku-so O Itcho Hanabusa Ittei and Roku-so Hanabusa Nobu-katsu. Seals. Eighteenth century.”

“No. 20. Chinese pictures. Kakémono on silk, painted in colours. Chinese sages. Three men, in the dress of scholars, reading and writing in a small enclosed garden. Two visitors are approaching on horseback, attended by a servant with a *fan*. Among the accessories may be noticed a pair of tame cranes. The drawing is conventional, and the colouring is in the somewhat heavy style of the Ming dynasty.”

### *Korin School.*

“Nos. 2152–53. *Nō actors*. A pair of unmounted drawings on silk, painted in colours. The performer's mask represents a youthful face, and his head is covered with the form of hat called Eboshi. His outer tunic, white traversed with blue zigzag lines, is ornamented with designs emblematic of longevity

## *Fans of Japan*

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(pines, bamboo, cranes, and tortoise). He holds a fan and wears a sword in his girdle."

Painted by WAN CHIN (Jap. BUN-SHIN). No name or seal.

*Chinese School*, SI WANG MU (Jap. SEI-Ō-BŌ).

"No. 778. Kakémono on silk, painted in colours. A young girl clad in a deer-skin, and accompanied by a white deer, is standing beneath the peach-tree of the immortals offering one of the fruits to the Queen of the Genii, who, with her attendant fan-bearer, is borne upon a cloud above the waves.

"*Seiobo* or Kataikimbo (Si Wang Mu). A female richly dressed with a tiara, usually represented standing on a cloud with two female attendants, one of whom holds a dish of peaches, a processional and ceremonial *fan*."

"Nos. 22-23. Chinese pictures. Pair of Kakémonos. The pictures are entitled 'Plum-flower revelry,' and represent a party of learned men repairing to the house of a friend to celebrate by festivity and intellectual amusement the flowering of the plum-trees in early spring.

"The representations of Ju-ro-jin show a tall venerable man in the dress of a scholar, wearing on his head a transparent cap. He usually holds in one hand a *fan*, and in the other a long stick from which is suspended a roll. By his side stands a white flag. In this form Ju-ro-jin appears in a picture by Sesshiu, No. 1223. *Gomô* (Wu Mêng) a sage crossing a stream upon a feather fan."

"No. 45. Kakémono on silk painted in colours. Marishi-Ten (Sanskrit, Maritchi-Dêva). A triple-headed figure of threatening aspect with four arms, holding a spear, bow, and



### *On the Various Uses of Japanese Fans*

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*war-fan.* He stands upon the back of a white boar, his feet resting upon a tchak-shaped saddle. Buddhist School, artist unknown. Eighteenth century."

Pictures representing many other kinds of fans described will be found in the Japanese books in the Libraries of the South Kensington and British Museums, London. The battle-scenes, the house-ceremonies, and the games and sports, are freely exemplified.

## CHAPTER VI.

### ARTS APPLIED TO JAPANESE FANS AND FAN-MAKING.

**F**OREMOST among the arts applied to the making of fans, that of painting and decorating the fan-faces to be fixed to the frames made ready for their reception, seems the first to be considered.

*Japanese Art.*—This is a subject about which every one has written who has visited the richly-dowered Isles of Dai Nippon, and it has been universally acknowledged by those whose authority is reliable, that this art is strangely identical with the character of the people who have originated its laws and individuality.

Their plan of decoration is to treat every object according to its use; as fans are for agitating the air and suggesting coolness, so to them art must be applied which is light and graceful. A fan does not convey *rest* to their imagination, and the poet declares—

“Fair Nature knows it not,  
The grass is growing !  
The blue air knows it not,  
The wind is blowing !”

Japanese art is generous in her varieties, untiring in presenting suggestions of definite ideas. Nature is almost worshipped in Oriental latitudes in all her forms and symbolism, in



### *Arts applied to Japanese Fans and Fan-Making*

all her truth and simplicity, in all her power and completeness. Nature offers to her lovers endless pictures and everlasting examples.

To the Japanese, "every field is an open book, every flower has a lesson written on its leaves." No other nation has ever prized so well the hidden beauty of the smallest works of Nature, or recognised the Divine touch of passive



FIG. 28.

power upon all things. To appreciate the work of this artistic nature-loving nation, to become acquainted with its thoroughness, we must examine it by the aid of a magnifying-glass in order to appreciate its real merit. Under this severe test it will be found that every minute detail has been observed of the living model these artists have elected to copy. They must study, and they must see what they study many times before

## *Fans of Japan*

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they presume to paint it with the brush, because nought but perfection will satisfy.

The studio of a Japanese—a corner of a wood where budding trees are bursting into leaf, as each sigh of wind sways their delicate, supple branches with capricious wantonness—a sky caparisoned with fleecy clouds that play hide and seek with the pale spring sunlight between the many-hued trunks of trees, twisted by Nature's hand into a hundred lovely and fantastic curves—a flight of birds, whose circling shadows obliterate for a moment the light on the artist's block—a rippling waterfall, to give to the solitude the speaking witness of life and reality.

Surrounded by these, the artist remains brush in hand, seemingly immovable, while his models each assume their separate movement around him. With mind and heart and eyes absorbed in taking in all animated nature, and the impress of everything as it actually exists, he watches with untiring patience, with bated breath and beating heart that which is near, that which is far off. A bee or butterfly arrives on the scene; it flies from flower to flower gathering honey, here and there rifling each bloom, departing, hovering, returning again and again to the same bunch of blossom at the artist's feet.

His eyes grow steadier, his heart beats more wildly. Yes, he has it at last; with one quick dash of the brush, with a few ingenious strokes of the *fudé*, it is done!—the hovering bee, the way through the wood, the flower, and the flight of the birds, all are portrayed with life-like fidelity!

Innumerable pictures such as this we come across from this ancient land, pictures which the artist seems to have



## *Arts applied to Japanese Fans and Fan-Making*

entered into secret compact with Nature to immortalise out of her endless storehouse of restless, ever-changing scenes. We find the ordinary incidents of a day in spring, with light, space, and movement retained, delineated, suggested, by the lightning flash of artistic genius, forced into action by the greatest of all teachers, Nature—Nature alone!

All Japanese workmen are artists; they have sprung from many classes, and enriched the world with their labours. Nothing is too trivial for them to exemplify, nothing too mean



FIG. 29.

for them to notice. Life, atmosphere, poetry of motion and colour are expressed in almost every sketch of waving grass they depict. Motion is always apparent. If you take up a box, a *kakémono*, a lacquered tray or a fan, you will probably find a few leaves and flowers struck off upon it. To the casual

## *Fans of Japan*

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observer the design appears scanty and meaningless, while to those who have studied the peculiarities of these people, the features of their country, and the creed of their lives, there is much to praise. The leaf-covered branch has swayed many times before the patient hand has produced its likeness on the block; the flight of birds has often been followed with the eyes before they have been represented with the brush; the child at play, whose *kimono* the frolicsome wind has caressed, has crossed the pathway over and over again, till the painter has caught in the attitude of her limbs, as well as in the expression of her eyes, the eagerness with which she presses forward to join her playmates.

You can see the sunshine in a Japanese picture; you can feel the air, and can almost hear the flapping of the wings of the birds as you follow them on the paper. Your limbs ache as you look at a figure whose arm is strained by the carrying of a heavy bucket, or you crouch down involuntarily as you come across a procession with *norimonos* overtaken by a snowstorm.

Professor Anderson remarks, that "when we consider the length of the period during which Japan has held intercourse with certain Western nations, it is somewhat remarkable that Japanese art—omitting from consideration that of the last ten years—has displayed so few traces of *European* influence." Theirs is a method so entirely unique, so simple yet so full of teaching, so quiet yet convincing, that we are compelled to linger over their pictures, to wait before them, to find how much more they will reveal than that which is perceivable at first sight.

The innumerable works of its great masters, especially those of Hokusai, appeal to us with this unexplained and











HAND-PAINTED FAN,  
MADE OF HI WOOD.





### *Arts applied to Japanese Fans and Fan-Making*

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fascinating power. His spirit lives in them, his dead hands point to them ; those endless pages of living, growing, moving, sailing scenes, he has left as an immortal legacy to mankind.

Many gems from Nature's endless encyclopædia, that these artists loved so well to represent and perpetuate, adorn fan-faces used by noble ladies of ancient days. These beautiful works harmonised well with all the other surroundings where-with these gentle women delighted to encompass themselves. Though so frail of manufacture, choice little fans which they daily made use of were often handed down from one generation to another, for their innate appreciation of the careful labour bestowed made every touch almost a caress.

Gifts of fans, especially those which had been used by the giver, were marks of special favour, and those embellished by the attention of favourite artists became princely offerings.

Fig. 30 represents a fan in the possession of Mr. A. Diósy, presented to him by Sano Tchiuzayemon,\* the Admiral of the Fleet of Nabeshima, Daimio of Hizen in 1866. It is an artistic specimen of a gentleman's fan for ordinary use, made in the best manner. The frame is of deep golden bamboo carved with the *Nekomé* or emblem of time, and on the faces are studies of clouds in gold and silver on a white ground. The design corresponds exactly on both sides. It closes with a snap like all the best folding fans of this type.

Some of the arts brought into requisition for the perfecting of fans, were untried until quite recently in Western countries and America. The art of lacquering, in its several degrees of beauty, comes under this head. True, this industry was known, and in a way produced by a counterfeit substance that

\* Afterwards the Viscount Sano Tsunetami.

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served the purpose for articles demanding such durability as lacquer provides, but the technical and most important details of its manufacture—if such a word may be applied to the valuable but exclusive hand-manipulation of this craft—we were virtually in ignorance of until the Governments of England, France, Germany, America, and other countries sent experts



FIG. 30.

to the Land of Sunrise to investigate the method of working this and other useful industries.

During the last thirty years many books have been written touching upon these special subjects, but for condensed and real practical knowledge, Dr. Rein's "Industries of Japan" is the most delightful and instructive work of all. As regards lacquer and lacquering, every detail is carefully investigated (the result, he tells us, of personal inspection and trial) of the



### *Arts applied to Japanese Fans and Fan-Making*

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art in all its stages. Cultivation of the lac-trees, the names applied to the various styles of lacquering, the progressive processes, the tools employed, and every detail is clearly set forth. The thoroughness of his information leads us to pursue the subject, page after page, with growing, eager interest.

Lacquer and the art of lacquering was perhaps first conveyed to this country many years ago through the medium of fans, lacquer being amply provided for the embellishment of fan-frames. For many centuries this substance was often used to cover the whole frame of bamboo, and thus entirely alter its character.

Through some means or other, through interchange of wares, through the enterprise of travellers, many specimens of lacquered fans, as well as boxes, trays, &c., reached foreign markets long before the formal opening of the gates of Japan to foreign commerce—possibly often by way of China.

This art was long known and held in great esteem by the natives, who brought it forward for many purposes where durability was needed. It was found capable of becoming a material of much beauty, value, and utility, in proportion to the labour and skill expended on its production, as well as a source of revenue to the country, and these art-loving people studied its development with the patient zest that in the end yields lavish interest. Many of the objects enhanced with this art are preserved among treasures that are the wonder of the world.

I cannot omit to give the process in outline, being an important art employed both for the *ogi* and *uchiwa* types of fan, to which my attention is directed.

LACQUER.—The greyish-white virgin sap, which hardens

## *Fans of Japan*

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and turns black when exposed to the air, is obtained from the lac-trees, *Urushi-no-ki* (or *Rhus Vernicifera*), cultivated in Japan. The inland provinces, especially Echizen and the former Daimio territories, were distinguished above others for the extensive plantations of this valuable tree.

The lac is secured by cutting a horizontal slit, and thus causing the sap fluid to exude. This fluid is found on analysis to contain four different ingredients, viz., *lac acid* and *gum*, a nitrogenous substance, and water; the greater portion being lac acid.

The value of a piece of lacquer depends upon the amount of care that has been given to each process, of which there are many. There are two distinct classes of lacists—one who prepares the object with plain lacquer, the other who beautifies it with various substances, such as gold, silver, mother-of-pearl, powder, and so forth. The object to be lacquered has to be prepared carefully before the lac is laid upon it, every crevice or vein in the wood filled in with seaweed paste, and then covered with thin paper, that must be made to adhere firmly to the wood or bamboo; and the more attention given at this crisis, the more perfect the object will be when it leaves the lacist's hand, the least resin or moisture from the material being thus arrested from exuding to the upper surface and coming in contact with the lacquer, which it would immediately damage beyond remedy. Each coat of lacquer applied, after being dried slowly in a damp room, is smoothed down with magnolia charcoal, in order to obtain a surface which is quite uniform; and after these attentions have been repeated several times, the lacquered object is at a stage to be treated with the decorator's skill, which it receives with equal consideration and carefulness.\*

\* Rein's "Industries of Japan."



### *Arts applied to Japanese Fans and Fan-Making*

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Lacquer is extremely hard, durable, and unaffected by temperature; it will withstand great heat without detriment, and

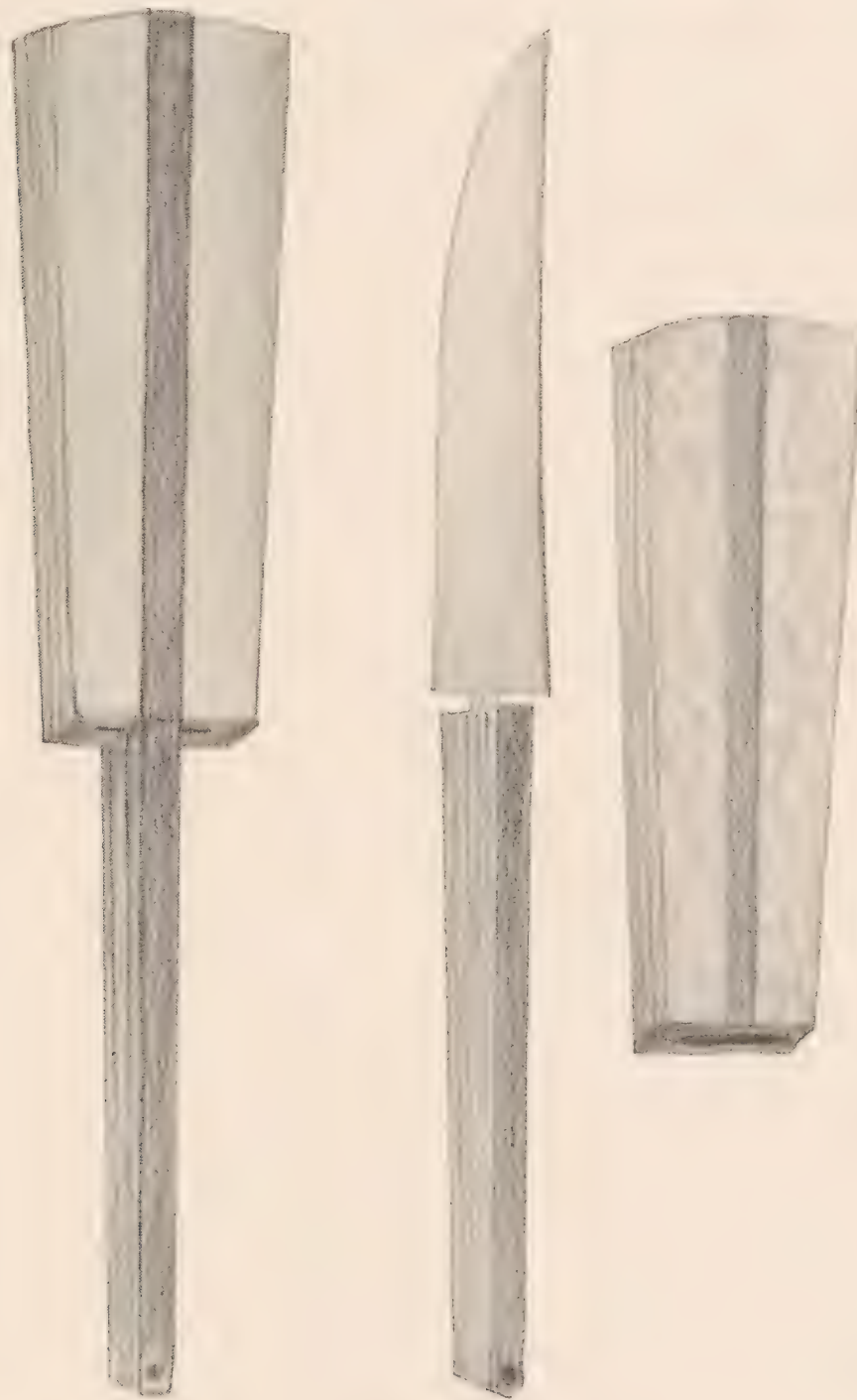


FIG. 31.

time without destruction. It varies in colour and beauty as well as in value, and, when well manipulated, will last for

## *Fans of Japan*

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centuries. It is only the common, carelessly made lacquer wares that disappoint us so much by the absence of these important virtues of hardness and durability.

Concerning the date of the zenith of this art Mr. Gilbertson has kindly determined for me that it may be safely fixed at the seventeenth century. In a communication from him on the subject he writes :—

“I have seen none of the very early lacquer, none even attributed to a time anterior to the fifteenth century, and know it only by description. As with the Chajin pottery, one has to bear in mind that the Japanese connoisseur has often a strong leaning towards the antique and to the archaic styles. . . . That excellent lacquer-work was produced even earlier than the fourteenth century is probably quite true, but I very much doubt that the decorated lacquer, as a rule, had any artistic merit, nor do I believe it was finer in quality than that of the seventeenth century, for the lacquer of Soyetsu, Koma, Kajikawa, and others, is as perfect to-day as when it issued from the master's hand. As to the decoration, it appears to me absurd to institute any comparison. I doubt if *togidashi* was made before the seventeenth century—none, at any rate, of any merit; and it seems to me incredible that the gold of Korin should have been so famous more than 200 years ago, if anything superior to it existed then. . . . I hold, therefore, that the lacquer of the seventeenth century was never surpassed, probably never equalled, in earlier times, and that there was no falling off even at the beginning of the present century, although there were fewer great artist contemporaries. The lacquer of Zeshin, a man of our times, showed that the race of great lacquerers was by no means at an end.”



## *Arts applied to Japanese Fans and Fan-Making*

METALLURGY.—*Zogan zaiku*, or inlaid metal-work, is a method employed in the ornamentation of fan-sticks, sometimes alone, sometimes in connection with lacquer, especially applied to the outer frames of the *gun sen* or war-fan, and to the fanciful rivets and rivet-heads manufactured for the *Hi-no-ki* or court-fans.

Mr. George Gee, in his work entitled the “Jeweller’s Assistant,” gives the following table of different colours producible from gold alone mixed proportionately with alloys. *Yellow gold* is a pure fine gold without any alloy.

PALE YELLOW GOLD.				GREY GOLD.			
		oz.	dwts. grs.			oz.	dwts. grs.
Fine gold	.	0	18 8	Fine gold	.	0	10 0
Pure zinc	.	0	1 16	Charcoal iron	.	0	10 0
		1	0 0			1	0 0
ANOTHER YELLOW GOLD.				WHITE GOLD.			
		oz.	dwts. grs.			oz.	dwts. grs.
Fine gold	.	0	18 8	Fine gold	.	0	10 0
Charcoal iron	.	0	1 16	Fine silver	.	0	10 0
		1	0 0			1	0 0
BLUE GOLD.				GOOD 18-CARAT ALLOY.			
		oz.	dwts. grs.			oz.	dwts. grs.
Fine gold	.	0	15 0	Fine gold	.	1	0 0
Charcoal iron	.	0	5 0	Fine silver	.	0	4 0
		1	0 0	Swedish copper	.	0	2 16
						1	6 16
DEAD-LEAF GREEN.				RED GOLD.			
		oz.	dwts. grs.			oz.	dwts. grs.
Fine gold	.	0	14 0	Fine gold	.	0	15 0
Fine silver	.	0	6 0	Swedish copper	.	0	5 0
		1	0 0			1	0 0
GREYISH-WHITE GOLD.				GREEN GOLD.			
		oz.	dwts. grs.			oz.	dwts. grs.
Fine gold	.	0	12 12	Fine gold	.	0	15 0
Charcoal iron	.	0	7 12	Fine silver	.	0	5 0
		1	0 0			1	0 0

## *Fans of Japan*

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These are only a few examples selected from his ample list, in which many shades of individual colours figure for use in the gold section of the metallurgic art. But as this work, like all others, is subject to much diversity, it is most likely that many of these proportions of alloys were practised by the Japanese for the art of inlaying in metal and upon it.

The frames and plates, being of wrought iron, were capable of receiving embellishment by the addition of fine metals, applied either to the surface, or sunk patterns let into the foundations. The inlay of precious metals is performed when the ground-work is determined upon, in the following manner :—  
“ By the aid of a little chisel-like tool, which is hammered into the metal, a groove is formed with nearly vertical sides ; the same tool, now tapped with a hammer, is run along first one side and then the other, so as to make the base of the groove wider than the cut on the surface. This process always causes the grooves to have a raised and slightly recurved edge. The edge is now rubbed down, and in rubbing becomes much narrower than it was previously. The gold, or silver, or copper wires which are to be used for the inlay are insinuated into the dovetail groove by the help of a wooden mallet, and then the surface is smoothed down until the whole is combined so perfectly, that the wire or softer metal appears like a line over the face of the harder metal body.

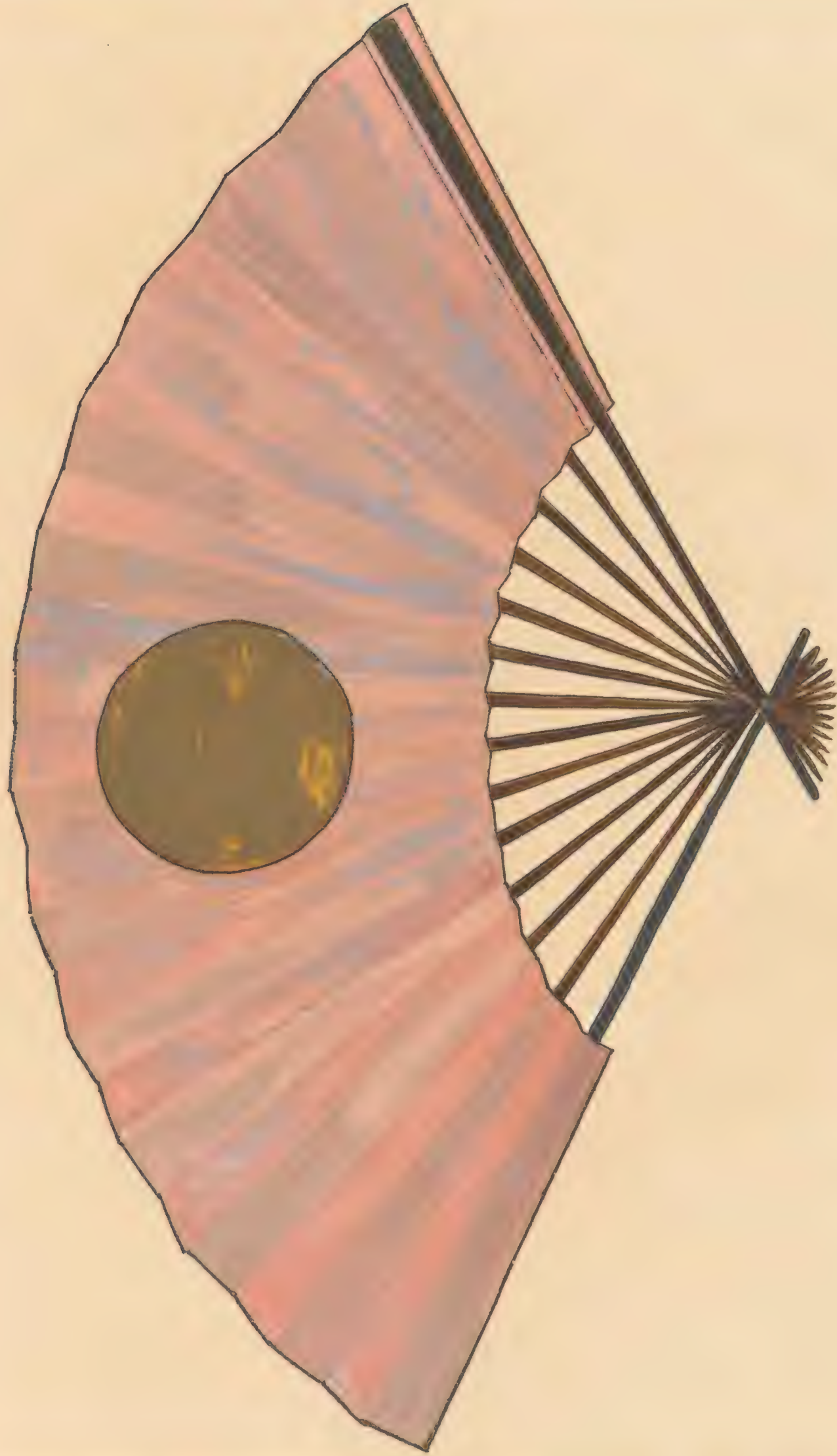
“ Most beautiful effects and complicated ornaments are secured by this method, also patterns consisting of straight lines, scroll-work, and even flowers are found. A small piece of iron, copper, or zinc is as precious to the Japanese metallurgist as a piece of gold, if by its application it can convey the artistic thought his mind is bent on producing. The Japanese are











HACHIMAN TARO'S FAN,  
DESIGNED FROM DESCRIPTION GIVEN IN THE NIHON SHAKUAI JI.






### *Arts applied to Japanese Fans and Fan-Making*

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the only perfect metal-workers the world has yet produced, for they are the only people who do not think of the material, and regard the effect produced as of greater moment than the metal employed. To them, zinc, iron, bismuth, gold, silver, and copper, are only so many materials with which things of beauty may be effected, and the one is as acceptable as the other, if perfect appropriateness is seen in the application of the material, and if the result produced be satisfactory and beautiful."\*

The iron of their sword-guards and armour is of great purity and admirable quality, most skilfully manipulated, and the keenness and temper of their swords has never been excelled, nor their skill in making and finishing the blades even equalled.

The damascening and encrustation of metal on metal is most perfect and wonderful. It is seen to the greatest perfection on sword-guards, and sword-furniture. The damascening on Mr. Tomkinson's iron fan sticks (Fig. 32) is done, as previously described, by cutting a groove wider at the bottom than at the top, laying a piece of silver wire into it, and hammering the wire until it spreads out, and so fixes itself in the groove.

There is another method of proceeding with metals to be inlaid. The foundation is cross-hatched or scratched in this manner  Upon this, gold and silver foil is placed and beaten in with the hammer. There is no doubt the Japanese, as the Persians did and do, previously heated the iron. Whether the surface was covered entirely with a pure metal, or if only a wire was inserted as a pattern, in both cases the cross-hatching first took place.

\* Dr. Dresser, "Japanese Art : Architecture," &c.

## Fans of Japan

These processes are too minute to be perceived by mere casual observation. The faint lines traced with the hammer, or those prepared by tension of the foil by cross-hatching, are alike almost imperceptible to the naked eye. It is the result that charms and surprises first, and the patient labour bestowed that exacts our admiration afterwards. A *gun sen* in the possession of Mr. Frank Dillon is a lovely example of this inlaid metal-work. The pattern is traced over the wide iron parent stick of this specimen so generously, that at first sight the iron fan-frame appears veiled in a lacework of silver.

On account of the malleability of gold, it constitutes itself one of the most useful metals for fine work. Its amenability of being alloyed with nearly all other metals causes it to be much sought after by the metallurgist to carry out his scheme of colour. It has rare qualities: gold never wastes, and every minute particle that becomes disunited from the mass first brought forward for manipulation, can be again collected; nothing is lost, even if it is retained a long time in a state of fusion.

Silver, copper, bronze, and brass are used for the less expensive solid fan-rivets, for the nails and plates that secure the handles to the cheap makes of all kinds of Japanese fans; portions that require pinning receive attention

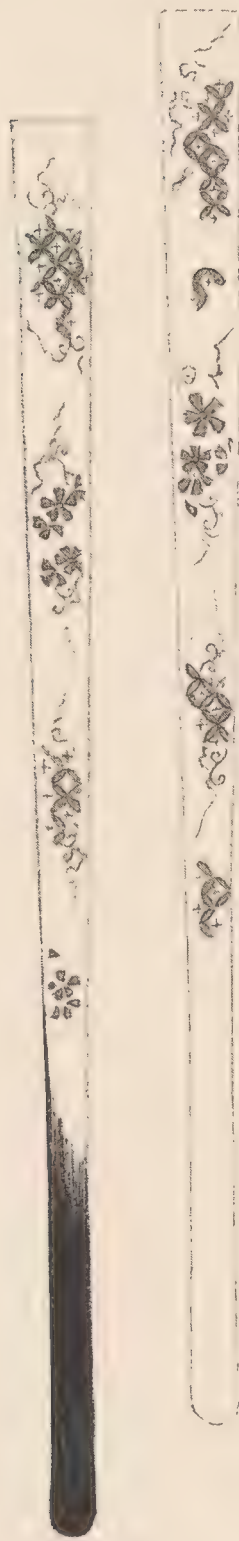


FIG. 32.



### *Arts applied to Japanese Fans and Fan-Making*

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from the metallurgist, and are greatly enhanced by this branch of art.

From a report of Mr. A. Wingham, F.I.C., "On the Analysis of Various Examples of Oriental Metal-Work," many interesting facts are gathered. There were several kinds of bronze under his notice, including "imitation or gilt bronze," "red bronze," "black bronze," "light-brown coloured bronze," "yellow bronze of Shinta," &c., which proved that tin, lead, bismuth, iron, nickel, zinc, and arsenic were used as alloys in conjunction with a great proportion of copper.

*Shakudo* is a bronze containing a small quantity of gold, and when dipped into proper pickle, takes various colours, from steel-blue to intense velvety black. The Japanese produce bronzes wonderful and various, ranging in colour from pale yellow to jet black. With various reds, olive colour, and the greys formed by the alloys of silver called *shibuichi*, they seem able to vary the tints of metals until they form a complete palette of colour. Metallurgy is perhaps the most beautiful of all Japanese arts. With the aid of the simplest tools only, metals fine or base are powerful in the hands of the metallurgist, owing to the profound knowledge of the various substances with which the work has to be accomplished. Gold, bronze, iron, silver, platinum, tin, and copper, alloyed one with the other in more or less degrees, may be changed to any colour required, and from which the most delicate pictures can be executed. Moonlight, sunlight, blood-red flowers, and pale-blue waters, and the iridescent dyes on a pheasant's breast, are some of the tasks a true metallurgist delights to set himself to master. From the seven important metals he can produce and create harmonies of colour as

## Fans of Japan

endless in their variations as those that can be formed from the seven notes of the musical scale. In Fig. 33 will be seen a *kanemono* or pouch ornament, very beautifully finished, consisting of four fans of different types, one being closed. Upon the largest is a crow in *shakudo*, on a persimmon-tree,



FIG. 33.

the fruit in red bronze. In the middle fan is a quail in a rice field by moonlight, the ground being *shakudo*; on the third are rice ears, and sparrows fighting on silver. The

whole of the work is most minute, a perfect picture in metals. This figured specimen is from the Gilbertson collection. Another *kanemono* by the same artist of a study of fans is as follows. The centre fan being of silver with a hawk on a plum-tree in gold, *shakudo* and red bronze. The fan on the right of *shakudo* has a wag-tail, and daffodils in gold, silver, and *shibuichi*. The third fan has bamboo, peonies, and butterflies on a *shibuichi* ground.

Some of the lovely work over which the metallic artists have laboured, may possibly last as long as the world endures.

*Haliotis*, or "sea-ear," is a univalvous shell extremely iridescent. It is much prized by the fan-makers as being highly effective. The lighter portions of *haliotis* are perfectly amenable to the reception of other tints beyond the exquisite beauty of



## *Arts applied to Japanese Fans and Fan-Making*

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its own ; it is very useful, in consequence, either for *repoussé* or sunk work.

Being semi-transparent, it collects the rays of light that fall upon it either in a prominent or sunk adjustment, which adds considerably to its own valuable properties. When pale mother-of-pearl is blended with ivory, the opponent degrees of whiteness set off each other in a marked and noticeable manner ; indeed, the combination of the two, heightened with the presence of rich gold lacquer, leave nothing to be desired ; it is a lovely and satisfying combination. The one drawn from the depths of the sea, the other allured from shady forests, make them paramount for fan materials suggesting coolness.

*Cloisonné* enamel is sometimes found on fan-frames of iron. This embellishment is manipulated on a groundwork of metal by means of a network, first fixed upon it, of brass ribbon, divided into separate cells or *cloisons* for the reception of each individual colour. By this means no blur or running of tint, or composition, can possibly occur. These cells are filled with exactness and nicety, in order that the metal barrier defining one from the other may be left visible, and in that way assist the beauty of the art.

*Cloisonné* enamel is made up of certain substances, which are coloured by metallic oxides, and so combined that, when ground down and mixed into a paste with volatile oils, they will fuse at a comparatively low temperature and become vitreous. These, however, are merely foundations, for the paste is additionally coloured by oxides, many of them from precious metals, gold, silver, cobalt, copper, manganese, &c.

Purple is procured by gold, yellow by silver, blue by cobalt, green by copper, violet by manganese, and all other

## *Fans of Japan*

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colours by a combination of these. For instance, in the ordinary *cloisonné* enamels, red is composed of oxide of iron, oxide of lead, lime, magnesia, soda, all of which are and remain opaque, except soda and silica, the sole transparent substance among them.

The great beauty of this art is dependent on the care bestowed upon the several processes it must pass through before it is perfected. The first is to make a tracing on the intended foundation; narrow ribbons of brass are then bent into the required forms upon the drawing itself, over the tracing that has been previously marked upon the foundation. These ribbons of brass are then fixed in their proper places. When the whole design is adjusted, the various cells are filled with enamel and the whole is fused. It shrinks in fusing and the cells are refilled, the process being repeated until the required thickness of enamel is obtained. It is then ground down and polished, showing the edges of the *cloisons* or cells. In Japanese metal-work we frequently find small plaques of enamel introduced on the metal foundation, without the process of first preparing cells, the enamel decoration in this case being fixed on bodily with solder. When this method is resorted to, the receptacle is always made of gold.

But tinted lacquer is often seen in minute portions where quite tiny places can receive its application judiciously, particularly in conjunction with designs set on ivory fan-frames, as well as other articles made from ivory. The coloured lacquer, when perfectly prepared, hardens in time, and remains secure in the shallow foundation made for its reception. Its presence lends to the design an appearance thoroughly charming. This method is often resorted to by the fan-maker when birds,



### *Arts applied to Japanese Fans and Fan-Making*

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butterflies, and insect life form features in the adornment of fan-frames.

*Ivory Carving.*—For this industry many small and simple tools are required, varying both in size and strength, for the fine and rougher stages of the work. A case with these requirements will be found in the Japanese Court of the South Kensington Museum, Art and Science Department.

The method of rendering the carved designs upon ivory fans transparent, by working on both sides of the plates with equal care, and colouring slightly afterwards, is especially worthy of notice; and a very lovely specimen treated in this manner is exhibited in the same Museum, resembling the one given in Fig. 16, only flowers are carved upon the face in lieu of monkeys, and rich gold lacquer helps out the scheme of decoration. Those fans mentioned in Chapter I., carved by Chinese artists, and often met with in collections, are exceedingly beautiful; every portion having received attention from the artist, and the fine foundation of straight lines that is apparent where no other design is needed, is very characteristic. Engraving on the *haliotis* is another specialty of the Chinese workman, and a fan thus prepared may be classed among the most choice specimens kindly lent to me for examination and description. The specimen, about a hundred years old, was brought direct from China.

There is a method of decorating, termed inlay or encrustation, which is an art exercised on fan-frames and small articles. It consists of bringing into a design many small pieces of various substances, including *Haliotis Awabi* and other pearl shell, bone, buffalo horn, deer horn, tortoise-shell, coral, lapis lazuli, and minute portions of coloured or stained ivory, &c.,

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in conjunction with lacquer, in the manner above described. To effect the transparent lustre of a dragon-fly's wing, the dark downy body of a bee, and the varied colouring of tropical beetles, flies, &c., is a delight to the inlay artist. When his pattern is determined upon, these difficulties are easily overcome, and where the jeweller would call into requisition many lovely and costly gems, by the aid of these simple substances (above enumerated) wonderful pictures are produced, true to life—pictures that can easily bear the severe test of microscopic criticism. See outside frame of Plate III.

The ivory artist carves the design lightly upon the foundation selected for embellishment, making deeper indentations for the more important materials, which he fixes into their places with cement, after the needful form has been obtained; the lacist contributes all minor details, by no means unimportant, applying his lacquer with good effect, and thus rendering the picture complete.

Dosho Shibayama pursued this lovely art in the early part of the present century; his descendants have continued the same style of work, carrying it out to a most elaborate extent.



## CHAPTER VII.

### LEGENDS OF THE LAND CONCERNING FANS.

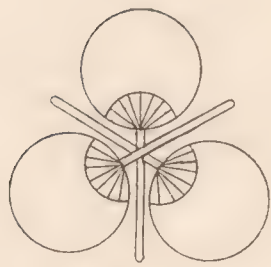


FIG. 34.

CONCERNING the legends of the Land of Sunrise, there is much to be said in their favour. The country having for such a length of time been wrapped in the dignity of seclusion, its legends have not been disseminated far beyond the extreme East.

As we read them to-day, so they have always been, delivered by word of mouth to one another, until the art of printing secured them to posterity.

The difficulty experienced in acquiring the language of Dai Nippon has rendered its folk-lore, poems, and other gems of its classic literature, the reward of those only who have been learned enough to translate them. Our scanty knowledge of its manners and customs, religions, superstitions, and ancient history has debarred most of us from appreciating them to the full extent they deserve. Even the few which have been published for our delectation in the charming volumes of Professor Anderson's "Catalogue of Chinese and Japanese Drawings," Mitford's "Tales of Old Japan," Basil Hall Chamberlain's "Handbook for Japan," Griffis' "Fairy World," and others, are full of pathetic stories, in which deeds of bravery, devotion, filial obedience, and other commendable traits, grow more and

## *Fans of Japan*

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more intelligible to us. Since the Japanese came more among us, we are enabled to exchange ideas and receive explanations on points hitherto quite obscure.

The story of the forty-seven Ronins who died for the love of their lord and master, in the manner these brave passionate people deem heroic and faithful, is likely to become in the course of a few more years, quite a popular story in Western latitudes.

There are few people more communicative than the Japanese; they readily impart to our eager minds facts respecting their land, and are always ready, with their native courteousness and friendly disposition, to help us in our desire for new information. The knowledge of their folk-lore is very essential to any one who studies their arts, because they are enhanced by illustrations of events that have really happened, or legends that have been confirmed as the natural outcome of the spirit world in which they so firmly believe.

Whether the uses of the fan will be perpetuated in the future, or its prestige swept away with other old customs quickly changing, remains to be seen; but its antiquity is too profound to permit of its being entirely disregarded as an object of interest, to those who inquire into the past life of the people.

The legends of the land are numerous, and in them the fan plays a noticeable part. Perhaps one of the most interesting of any, is the story that gave rise to the origin of the first folding fan.

For many years the Taira and Minamoto clans had been contending for the Shogunate, and were at daggers-drawn: their quarrels were continually being fought out on sea and land;



### *Legends of the Land concerning Fans*

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but though the encounters were many, neither party came off entirely victorious.

Kumagai Naozané was a fierce soldier of the Minamoto clan. After the battle of Ichi-no-tani, not far from Kôbe, in the year 1184, he encountered Atsumori, a delicate youth of the Tairas, who, when the city of Fukuwara had been taken, tried to reach a junk in safety, cleaving his way through the waves on horseback. Naozané seeing a Taira in flight, held up his fan and beckoned him back. They met face to face, and Atsumori, overwhelmed by force, succumbed to the veteran, who determined his victim should die the usual soldier death of decapitation. So Naozané tore off Atsumori's helmet, the better to cut off his head, and beheld the beautiful young nobleman, with all the freshness of youth glowing on his fair face.

(What Kumagai Naozané must have been in the flesh is hard to imagine, for native drawings make him terrible enough to look upon in his cumbersome armour, with the inflated arrow-bag at his back, his two-horned helmet raised above his head, and the desperate fury of his countenance.)

But within his iron heart there must have been some soft spot of pure metal, for, as he looked on Atsumori, he wavered, his fierceness lost its strength, and for a moment he stood powerless before his victim.

Earlier in the day his own loved son had fallen in battle, a father's pride, a youth of tender promise, too, and heir of an ancient line. Duty and sentiment swayed in the balance; to spare this young life would be perhaps to leave him to rougher hands than even his own; to neglect his duty, by saving a foeman, would be an unpardonable fault in the eyes

## *Fans of Japan*

of those he served. Duty triumphed, and Taira-no Atsumori was sacrificed.

The noble boy submitted to his fate with heroic courage, while Naozané, over-burdened with bitter remorse, vowed never more to bear arms, but to forsake the world and devote the



FIG. 35.

remainder of his days to praying for the soul of the brave youth, whose life he had so unwillingly taken.

“The widow of Atsumori is credited with the idea of the folding fan. At the temple of Mieido in Kyoto, whither she had retired to hide her grief under the garb of a nun, she cured the abbot of a fever by fanning him with a paper folding fan, over which she muttered incantations; and to this present day the priests of this temple are considered



### *Legends of the Land concerning Fans*

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special adepts in the manufacture of fans—whence the name MIEIDO is adopted by many fan-shops all over the islands.” \*

The legend of Kiyomori runs thus :—

This great general was having a temple constructed which he desired should be built by a certain date; but when the evening fixed for its completion came, there was still some portion unfinished. Darkness and night were fast approaching, and, notwithstanding all efforts, the work could not be accomplished. As the sun was setting, Kiyomori stood up, and with his fan in his hand beckoned to the orb, which at his command rose up again, and the building of the temple was accomplished on the day specified. The legend runs on to say that the sun scorched Kiyomori so fiercely, that he afterwards died of fever.

One day during the truce in the battle of Yashima, between the Minamoto and the Taira clan in the twelfth century, where Minamoto Yoshitsuné chased the Taira party and totally defeated them, the latter made a beautiful court-lady stand up at the bow of the boat, holding a tall rod with a fan opened out on the top of it, and challenged any man of Minamoto's side to hit the fan from a long distance. (This was one of the iron fans having a picture of the sun in the centre.)

Now there chanced to be a celebrated archer, Nasu no Yoichi, and Yoshitsuné brought him forward to make the attempt. Coming down to the sea on horseback, he skilfully pierced the fan at the rivet end, so that it dropped instantly, turning over and over. All the people on both sides loudly expressed their admiration of his ability.

\* Basil Chamberlain, “Things Japanese” (Kegan Paul, Trench & Co.), and “Handbook for Japan” (Murray).

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There is another version of this historic event, in which the picturesque origin of adapting the fan as a crest by the Satake family is maintained. "The Emperor Takakura (1169–1180) presented thirty fans to the temple of Itsukushima; they were pink, with the '*hi no maru*' or circle of the sun on their faces—the present badge of Japan. When his successor was carried west by the Taira family, flying from the Minamoto in 1182, he visited this shrine, and the principal priest gave him one of the fans, assuring him that the sun upon it was the spirit of the late Emperor, and that it would cause the arrows of the enemy to recoil on the archers. Believing this, at the battle of Yashima in 1185 the fan was fixed on the mast of a boat about fifty yards from the shore on which were the Minamoto forces, who were jeeringly invited to shoot at it. Nasu Munetaka, ancestor of the Satake family, shot, hit the fan, and created dismay among the Taira, who were beaten. In memory of the feat the Satake thenceforward bore a fan with a black ball on a white ground as their first crest, and a white ball on a black ground as their third crest. Both these are frequently found on sword-guards."

The story of the giant and the youth Yoshitsuné runs as follows:—

Musashibo Benkei was the son of a priest of the temple of Kumano, and studied in the monastery of Hiyezan, but became wild and quarrelsome. At the age of seventeen he started as a wandering priest, but after some years returned to Kioto and adopted a military life, deciding to collect a thousand swords, as Matura Tametsugu had collected his thousand bows. Meeting Yoshitsuné with a handsome sword, he demanded



### *Legends of the Land concerning Fans*

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it of him ; but Yoshitsuné replied that it was one of Bizen Tomonari's blades, and that he might take it by force only, if he could. They fought on the Gojō bridge, and Benkei being defeated, was full of admiration for the victor, and became henceforth his devoted follower. Benkei is described as being eight feet high and enormously strong ; he was very proud of his strength and of his skill in fencing, fighting, and wrestling. Every day he went to the Gojō bridge and conquered every one he encountered there, until he met with Yoshitsuné, who first surprised him—so the legend runs—by leaping so high into the air as to be almost invisible. The young stripling mastered Benkei by the aid of an iron fan, which he threw so adroitly as to strike the giant on the forehead, and so completely overcame him that he had to sue for quarter.

Yoshitsuné used to go to the Shinto Temple, Kebune, every day to pray that he might be revenged on the Taira clan. One day as he went, he met the Tengus, imaginary beings, half-bird, half-human, who are supposed to inhabit the mountains or haunt unfrequented places, and it was from the Tengus that this brave young Minamoto learnt the art of fencing. Masashibo Benkei was Yoshitsuné's famous henchman ; ever after the encounter he attached himself to Yoshitsuné's fortunes, and died battling in his cause.

An interesting account of why the fan was first taken into use by the umpires of wrestling matches is to be found in the "Tales of Old Japan." As the origin of the custom, with all its details, is so graphically described in the celebrated match recorded by Mr. Mitford, I cannot refrain from giving it here *in extenso*.

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“In the eighth century, when Nara was the capital of Japan, the Emperor Shomu instituted wrestling as a part of the ceremonies of the autumn festivals of the Five Grains, or harvest-home, and as the year proved a fruitful one, the custom was confirmed as auspicious. The strong men of various provinces were collected, and Kiyobayashi was proclaimed the champion of Japan. Many a brave and stout man tried to throw him, but none could master him. Rules of the ring were drawn up, and, in order to prevent disputes, Kiyobayashi was appointed by the Emperor to be the judge of wrestling matches, and was presented, *as a badge of his office, with a fan*, upon which was inscribed the words, ‘The Prince of Lions.’ The wrestlers were divided into wrestlers of the eastern and western provinces; Omi being taken as the centre province.

“The eastern wrestlers wore in their hair the badge of the hollyhock. The western wrestlers took for their sign the gourd-flower. Hence the passage leading up the wrestling stage is called the Flower Path. Forty-eight various falls were fixed upon as fair; twelve throws, twelve lifts, twelve twists, and twelve throws over the back. All other throws not included in these were considered foul, and it was the duty of the umpire to see that no unlawful tricks were resorted to.

“It was decided that the covered stage should be composed of sixteen rice bales in the shape of one huge bale supported by four pillars at the four points of the compass, each pillar being painted a different colour, thus, together with certain paper pendants, making up five colours to symbolise the five grains.

“The civil wars by which the country was disturbed for



### *Legends of the Land concerning Fans*

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a while put a stop to the practice of wrestling, but when peace was restored, it was proposed to re-establish the athletic games, and the umpire Kiyobayashi, 'the Prince of Lions,' was sought for, but he had died, or disappeared, or could not be found, and there was no umpire forthcoming. The various provinces were searched for a man to fill his place, and one Yoshida Iyetsugu, a Ronin of the province of Echizen, being reported to be well versed in the noble science, was sent for to the capital, and he proved to be a pupil of Kiyobayashi. The Emperor having approved of him, ordered that the *fan* of the 'Prince of Lions' should be made over to him, and gave him the title of Bungo-no Kami, and commanded that his name in the ring should be Oi Kazé, the 'Driving Wind.' Further, as a sign that there should not be two different styles of wrestling, a second *fan* should be given him, bearing the inscription, 'A single flavour is a beautiful custom.' The right of acting as umpire in wrestling matches was vested in his family, that the 'Driving Wind' might for future generations preside over athletic sports."

A story is told in reference to the iron war fans carried by Samurai to this effect :—

A Daimio was much displeased with one of his subjects of high rank, named Ariki, and sought to kill him. This prince was a man of furious ill-temper, but the soldier was of a calm disposition, and not easily moved to anger.

The Daimio ordered him into his presence, and, according to the custom and etiquette of the times, he had to remain at the entrance of the apartment just behind the folding partition ; this was to show his respect for the prince.

Now the prince could not make any attempt on his life

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with his own hands without disclosing his intentions too obviously, so motioning to his servants who were in waiting upon him, he indicated to them that he desired them to close the sliding partitions with such force as to decapitate his victim.

But the Samurai, seeing fury in the eyes of the prince, and guessing his evil motive, deferentially bowed his head at the

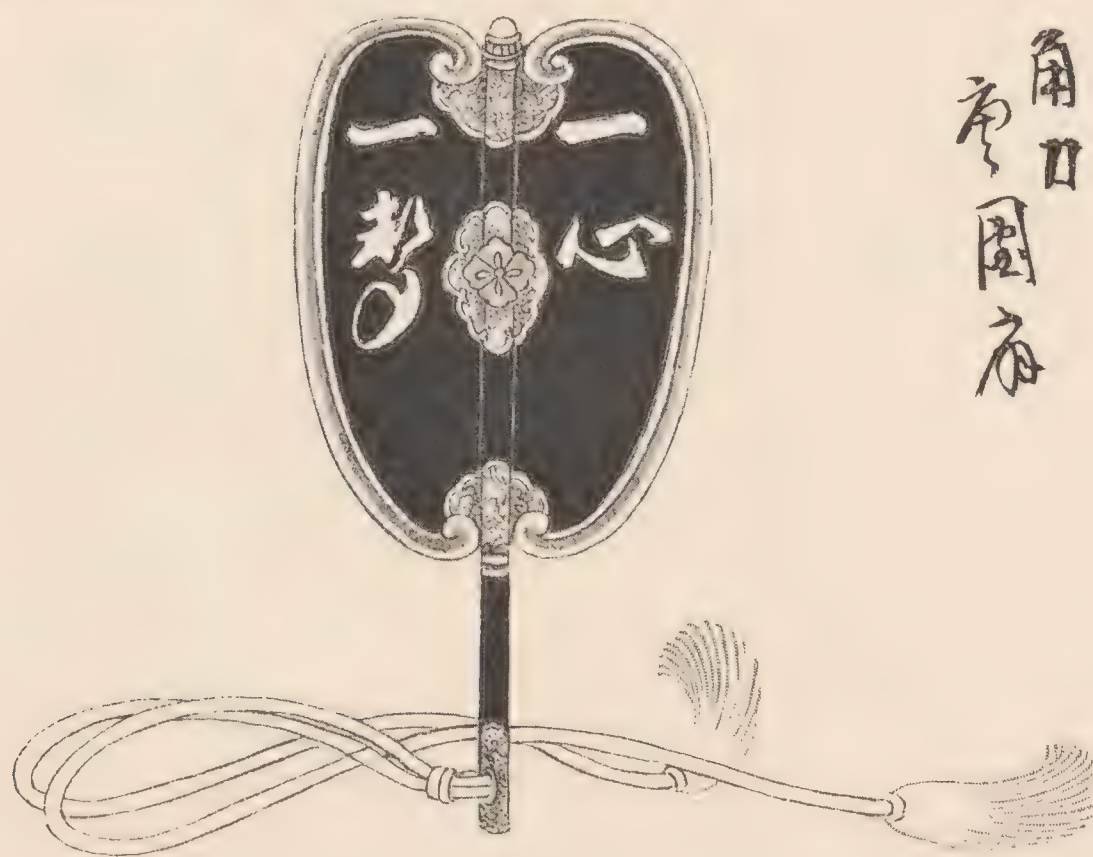


FIG. 36.

approach of his master, and at the same time, with much ceremony and deliberation, laid his iron fan in the groove of the sliding panel in front of him. The partitions were slammed together, but the iron fan received the force of the blow, which otherwise would have cost the courtier his head. Thus was the dastardly attempt on his life frustrated by a fan, and presence of mind.



### *Legends of the Land concerning Fans*

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The pathetic story entitled the "Diary of a Convolvulus" runs as follows :—

About a hundred years ago, during the feudal days of old Japan, a retainer of one of the Daimios (or princes of allotted provinces) was sent as a delegate into Kioto, then the capital of that country. While in the vicinity of the suburb of Kioto called Uji, he took a pleasure-boat on the river to watch the ladies hunting fireflies, a favourite pastime on summer evenings.

The heat of the day had been chased away by a cool breeze, and the illuminating insects above in the air, below in the grass, made the place quite charming.

In one of the other boats there was a young lady named Akizuki Miyuki, who, while pursuing the sport, met with a slight accident.

Komagawa Miyagi, the delegate, hastened to her assistance, showed her much kindness, and a long and pleasant conversation was carried on between them, which ended in Miyuki falling desperately in love with Komagawa, who was known to be so brave. So they lingered long by the river, forgetting all about the fireflies, and the interview ended in a mutual resolve to love each with a deep and faithful affection.

According to the custom of the country, to establish their vows as unalterable, they exchanged fans with each other, Miyuki giving hers, upon which a painting of convolvuli was set, and Komagawa writing a poem relative to the flowers that decorated hers upon his own fan, and presenting it to Miyuki as a pledge of his troth.

With light steps the maiden sped homeward, a happy girl

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indeed, proud of the conquest she had made, yet bent upon concealing her love in her own breast for many days.

Once again they met, when their ships ran alongside of each other in the port of Akasha, whence they were both leaving for different destinations, homeward bound.

On her arrival in her native town, her parents, ignorant of what had happened, arranged a marriage for their daughter with a stranger Miyuki had never seen ; but as it was considered a good and convenient union, it was the parents' privilege to choose a suitable husband for their daughter, and both families having agreed, Miyuki was pressed to obey. Implicit obedience to the wishes of parents is the creed which governs the lives of all Japanese men and women. It is one of the first duties enjoined by Confucius and the followers of the Shinto principles towards the attainment of a perfect life ; therefore it is the rarest thing possible, even to think of running counter to the wishes of parents. So alas ! for poor Miyuki, she was suddenly called upon to fight one of those battles in darkness and solitude, as desperate as many fought out on the field with gathering multitudes, and armaments to strengthen and decide the action. It was of no avail ; after hours of desperate indecision, under cover of the darkness, she escaped recognition or pursuit, and took her way towards the east, learning only on her arrival at the town where she sought to find him, that he had left it some time since.

Broken-hearted at her failure, with longing in her heart to see his face again, grieving for the sorrow her flight and disobedience would bring upon her dear parents, compelled by love for her lover to withdraw herself from them, Miyuki wept many days and nights without ceasing, until at last the



### *Legends of the Land concerning Fans*

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salt tears chased one another so continuously from her eyes, that she turned quite blind and utterly helpless, became like "a bird without feathers or a fish without fins."

This state of melancholy lasted some time, until one day she awoke to the consciousness that her money was all gone, and that while life still lingered she must begin and do something to earn her daily bread.

Now Miyuki had a lovely voice and a beautiful face, and she resolved to earn her living by singing in the streets, or at the tea-houses, as she pursued her way on foot nearer and nearer towards the province into which Komagawa had journeyed. She chose as the burden of her song the poem of the *Convolvulus* that he had composed and written for her, about the flowers on the fan she had given him on the memorable summer evening by the river.

She met a friend from her native birthplace, who led her kindly about for some time, but after awhile, as misfortunes never come alone, her friend Asaka (*Slight Fragrance*) was killed by treacherous hands, and she was left entirely helpless and alone.

But her beauty and her voice attracted the people about her. She was much sought after, and beloved by all who heard and saw her, and the song was so popular that it became a favourite with every one, and they named her the beautiful "Asagao" (*Convolvulus*).

A few years later Komagawa Miyagi was again sent by the Daimio on a matter of important business, this time in company with another officer of the name of Iwashiro Takita, who disliked and envied Komagawa exceedingly.

Far from home, away from friends in a strange part of the

## *Fans of Japan*

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country, the travellers naturally felt lonely. As Komagawa entered a hotel, where he intended to rest a night during his distant journey, the dim light flickering in the draught made his shadow apparent, but as soon as he had time to look about, to his surprise he noticed upon the screen something that attracted his attention. It was his own poem that he had written for Asagao and given her as a talisman of a future re-union ; and he wondered how his song, privately written for his beloved one, could have found its way into the public sitting-room of a hotel in this far-off situation. While he was reflecting what course he should adopt to solve this mystery, the hotel-keeper entered, and he made inquiries in a casual manner.

The man replied that from what he had heard it was indeed a sad story to relate from beginning to close.

The poem was sung by a poor blind lady of gentle birth and good family, formerly brought up in much luxury in a distant province. She ran away from her home to avoid an alliance with a man unknown to her, but of her parents' choice ; she wandered here and there, far and wide, in search of her former lover, and constant weeping had caused her to lose her eyesight, and grief had broken her heart. She had stayed about Hamamatsu until last month, and used to sing this song of the *Convolvulus* for her living. The hotel-keeper went on to say, with tears in his eyes, that the beautiful girl had everybody's sympathy, and he himself had done all he could for her, and had persuaded her to remain in the town, so that he might engage her as often as possible to sing to his visitors, who loved to hear her, and one had inscribed the words she sang on the screen.

Komagawa could bear this revelation no longer, and



### *Legends of the Land concerning Fans*

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asked at once that this beautiful lady might be brought into his presence, and soothe his loneliness without further delay, music had such a great attraction for him.

His companion, Iwashiro Takita, being disagreeable and unaccommodating, said he did not care for her company, and suggested that she might remain in the garden and sing through the window.

However the servant took no heed of this suggestion, and Asagao was led into the room.

So she stood before him once more whom she loved better than life itself, for whom she had dared and lost so much, he who had come into her life and gone out of it as quickly as the morning dew, who had leaped out of her sight as suddenly as one planting footsteps on a slippery bridge, over a fathomless valley, passes and is seen no more.

Asagao obeyed his request, and while her delicate fingers touched the *samisen*, sang to a plaintive air the song of the Convolvulus :—

“Down fell the shower of silver rain and wet the poor Convolvulus,  
The sweet dew on the leaves and flowers being taken away by the jealous sun.”

Komagawa listened with a sinking heart, but he dared not reveal the love laid by for her within it, while his envious companion lingered in the room. Every time the dark, beautiful, sightless eyes were turned towards him, and her sweet notes rang through the still evening air with their magic power, they smote his heart like hammers on an anvil. So he gave her the accustomed fee, and dismissed her from the room in a formal manner. Miyuki went out from his presence feeling sadder than she had done for many a day, she had

## *Fans of Japan*

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perceived such tender tones in the voice of the traveller as he tried to calm and encourage her to bear her misfortunes.

The next morning Komagawa managed to give the hotel-keeper a fan and certain money secretly to give to Asagao when she returned, as she had left, after singing to him, to keep an appointment in a neighbouring village ; then he and his companion started for their more distant journey, not being able to rest any longer.

When the blind girl returned, the gift was handed to her.

“Who has given me a fan and money? who could give it me? Oh, tell me at once what is on the fan; tell me if there is a drawing of convolvulus!”

“The gentleman to whom you sang last night left you this, and the drawing is that of convolvulus,” was the reply.

In a moment she guessed the truth, and made up her mind to follow without delay. At last she had found her lover and affianced husband.

Just at this crisis a servant from her home entered; her parents had heard of her whereabouts, and tracking her, had issued orders to the servant to bring her back at all hazards.

Again she must rebel. Her love was stronger than ever; nothing could control her, and the grief at her own helplessness, and loss of sight, was terrible to witness.

Now an unforeseen thing happened. The hotel-keeper had in former years been in the employment of her father, one of his most trusted servants. However, in a weak moment he had done some great wrong in the household which some masters consider worthy of death, but he had been merciful and lenient to him, and, in order to give him a chance to escape his wrath, had dismissed him from his service at once; but remembering how



### *Legends of the Land concerning Fans*

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faithful he had been to his family, sent him away with money to set up in business for himself anywhere, so long as it was far out of his sight and reach.

There is a curious superstition in Japan, that if some one is born at a certain day and month, the liver taken from that person's body will cure blindness. The hotel-keeper happened to be so circumstanced, and remembering with deep gratitude all his former master had done for him, was so overcome by the affliction of his beautiful young mistress, that he resolved upon immediate action, and, without any delay or hesitation, he gave up his life by performing *seppuku* for her benefit. . . .

Miyuki's sight thus restored, she set out, notwithstanding the raging tempest and the darkness of the night, in quest of her lover, the house-servants, who had known and pitied her long, following behind, over many a weary mile of rugged road, inundated with the swelling tides of continued torrents of rain, little caring so long as she might find him. All night she pursued her yet invisible lover, till her maidens, outwearied, sank to the ground, exhausted and sleepy.

The tempest-torn clouds at length began to flee like a scattered army before the king of day, as Asagao climbed the mountain alone. Presently she turned and listened. The sunlight reflected on her face, it glinted on her jetty hair, where the raindrops lingered. There was light and life in her beautiful eyes, and her arms involuntarily stretched out to catch the wealth of golden sunshine as it fell upon her. She heard a voice breathe her name. At last the face imprinted by blindness so indelibly on her mind looked down upon her. In another moment she was at peace, and the brave and strong Komagawa was bidding his beautiful Miyuki follow his foot-

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steps, till they halted at the threshold of the home over which she should preside as long as life lasted, his beautiful bride, and beloved Convolvulus.

The convolvulus is a symbol of a faithful and good wife. As the flower spreads out its petals and gives to the air perfume at the first appearance of dawn, so the good wife awakens early before other members of the household, and prepares and beautifies the home over which her spouse has chosen her to preside.

This drama is founded on fact; it is written by the celebrated dramatist Chikamatsu Monzayemon, who is sometimes called the Shakespere of Japan.

The original similes and expressions have been preserved in this version as closely as possible.

Name of heroine translated as follows :—

Akizuki, the family name of the blind girl, meaning Autumn Moon.

Miyuki (girl's own name), Deep Snow.

Asagao (name given her by the people), meaning Convolvulus.

In W. E. Griffis' "Fairy World Stories" it is interesting to find the fan so often alluded to, and required on various occasions by the imaginary beings. For instance, in the legend of the Prince and the Treasure Island, we find Momotaro "sat on a rock with his little army of three retainers round him, holding his fan with his arms akimbo on his knees, just as mighty generals do after a battle, when they receive the submission of their enemies; and when the surrender of the 'onis' (imps) had taken place, and the prince, their victor, having been acknowledged their master, with a wave of the fan he











Fig. a. COURT LADY'S FAN. Fig. b. BATTLE FAN. Fig. c. COURTIER'S FAN.  
 Fig. d. OUTSIDE FRAME OF COURTIER'S FAN. Fig. e. NŌ DRAMA FAN.





### *Legends of the Land concerning Fans*

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bade them rise and carry the treasures down to the largest ships they had," &c.

The fan here alluded to is evidently one of the battle-fans used for issuing commands to be obeyed.

In the story of "The Tengu" another fan is mentioned, where the description of the Dai Tengu or Master Tengu is fully detailed. "He wears a long grey beard down to his girdle, and moustaches to his chin; in his left hand he carries a large fan made of seven wide feathers; this is a sign of his rank." This Dai Tengu waves his fan while singing a song, using it doubtless for modulating the voice.

In the story where Lord Cuttlefish gives a concert, the fan is frequently spoken of as being required, and used under the water, where the scene of this quaint story is laid; long pearl-handled fans made of white shark-fins being held above the queen by her attendant maids. A gudgeon, one of the performers, is spoken of as holding "a flat blue fan," and a garfish, with the "latest new thing in folding fans." The other members of this aquatic company "sat on their tails and produced fans to cool themselves off."

The fan is also spoken of as an article for keeping the fire up, and in the legend of the earthquake-fish, which must have been handed down to us by word of mouth for many generations, the origin of the most important portion of a fan is exemplified. Kashima was one of the two gods who were charged with subduing the north-eastern parts of the world, which, in conjunction with Katori, he accomplished most satisfactorily. Kashima once, sticking his sword into the earth, ran it right through into the other side of the world. In process of time the sword shrunk and turned into stone, and

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the people named it Kanamé ishi or the Kanamé Rock. And in this rock the people believed and felt safe, and held to the superstition that no one but Kashima, who set the sword there, could ever lift up the rock again.

Kanamé, as I have mentioned elsewhere, means a rivet, and as the rivet binds all the sticks or foundation of the fan together, so this Kanamé or sword, thrust into the earth and turned into stone, binds the earth together and steadies it.

Kashima never raises the Kanamé ishi except when there is an earthquake of unusual violence, or otherwise when the great earthquake-fish or *jishin-uwo* is restless and angry. This fish, which in the minds of the people is a hideous monster, creates all underground and sea disturbances, and the great giant Kashima is appointed to watch him, and subdue him when he is violent; and when nought else avails, he must lift up the Rivet Rock and hold him down with its weight. This is the only sure resource against this terrible visitation, and the only means of averting the earthquake. This story of the earthquake-fish is most interesting, investing the idea of the rivet with such high antiquity. Mr. W. E. Griffis tells us these stories are as he received them, related by the natives

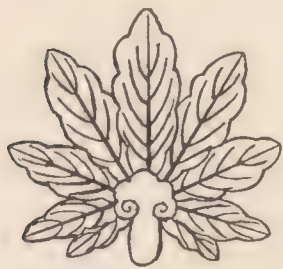


FIG. 37.

“in the flower tableaux at street floral shows in Tokio, or read for the first time on the tattooed limbs of the foot-runners.” They are often found illustrated in every Japanese form of workmanship, as well as in the pictured publications we are able now to secure and peruse. Stories of this kind are

most necessary to us in their teaching of the manners, customs,



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beliefs, and superstitions of the people, whom we seek day by day to become better acquainted with, whose land is our delight to study, whose arts call forth our highest admiration, and whose friendship and goodwill, after centuries of silence, it is our privilege at last to have secured.

## CHAPTER VIII.

### STATISTICS OF THE EXPORT OF FANS, FLAT AND FOLDING.

AS I have remarked before, the fans of Japan have found favour in almost every country, and through their manufacture the fame of the Land of Sunrise has spread to all quarters of the world. Their graceful forms and artistic merits, combined with their inexpensiveness, have won them this universal reception, and placed them within the reach of all. It will be seen by the export lists of the "Returns of Foreign Trade" published by the Japanese Government, that countries situated in the warmest latitudes were the first to import in any number these delightful little instruments for cooling purposes. Other countries quickly followed their example, turning the fans to account for ornament as much as for use ; and a long list of names of places, ever increasing as years go on, show how formidable the number of patrons have become of this fan industry. The United States of America have always been to the fore in encouraging trade between the Japanese and themselves ; and considering how much we owe to America for the perseverance exhibited by Commodore Perry, this is not to be wondered at. All are willing to express their gratitude for an event from which much enjoyment and goodwill has resulted. The Sunny Isles, little known or spoken of thirty years ago, have now a charm for us which is irresistible. Every publication that can



### *Statistics of the Export of Fans.*

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give information on the subject is eagerly sought for and perused, and the dignified tolerance of ancient religions and superstitions, of which as yet we understand so little, has made the brotherhood of nations the watchword of to-day. Now that the cloak of reserve has fallen from this secluded country, students as well as all other questioners have found much to arouse their enthusiasm and thirst for inquiry.

Japanese goods have become almost an essential to us. They are to be seen in the most secluded habitation. You may go into the homes of peasants who have spent all their lives in some out-of-the-way extremity of an obscure village, and find a Japanese fan in the ubiquitous corner cupboard. Maybe the mother will tell you with pride her sailor son has sent it to her with other treasures from the port of Yokohama.

According to the Statistics that are before me, it is highly satisfactory to see what a vast number of these stiff and folding fans are exported annually into the following



FIG. 38.

## *Fans of Japan*

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countries, viz., America, Australia, Belgium, China, Hong-kong, Korea, East India, France, Germany, Great Britain, Italy, Holland, British India, Spain, and other countries, including Hawaii and the Philippine Islands. In the year 1888 A.D., no less than 3,719,265 of the folding fans and 2,134,044 of the stiff fans were imported into America, 1,322,432 of the folding fans and 552,604 of the stiff fans into Great Britain, 3,887,553 of the folding fan and 1,758,307 of the stiff fan into China (including Kong-kong), 2,442,478 of the folding, and 129,446 of the stiff form into France, and to other countries in proportion, making a total of 18,255,291.

There has been a steady increase in the demand for these goods ; and for the perusal of those who are interested in these facts, three tables of statistics have been selected, giving all particulars, including a list of general exports, showing how largely fans are represented in the trade Returns.

The value is put down in Japanese currency. A *yen* is equal to a dollar, but it fluctuates in value, according to the worth of silver, which has decreased of late. A *sen* is the hundredth part of a *yen*.



## *Statistics of the Export of Fans.*

### EXPORTATION OF FOLDING FANS DURING THE 23RD YEAR OF MEIJI (1890 A.D.).

COUNTRIES.	QUANTITIES.	DECLARED VALUE.	
		Yen.	Sen.
United States of America . . . . .	4,471,164	109,784	36
Hong-Kong . . . . .	2,660,727	42,821	62
France . . . . .	1,463,945	55,447	44
England . . . . .	1,063,406	39,883	30
China . . . . .	321,311	5,117	68
Corea . . . . .	14,371	260	98
Italy . . . . .	687,651	21,364	78
Philippine Islands . . . . .	145	30	00
Belgium . . . . .	7,428	298	56
Hawaii . . . . .	2,368	54	32
Holland . . . . .	20,037	116	30
Canada and other British America . . . . .	25,962	593	00
Germany . . . . .	273,880	8,048	46
Australia . . . . .	34,018	1,300	32
British India . . . . .	59,225	2,421	67
Austria . . . . .	36,804	2,450	88
Russia . . . . .	17,263	289	60
Spain . . . . .	236,336	3,884	12
Other Countries * . . . . .	22,923	1,280	44
Total . . . . .	11,418,964	295,447	83

\* Switzerland, Turkey, Portugal, Denmark, Siam, Sweden and Norway excepted.

## *Fans of Japan*

### EXPORTATION OF ROUND FANS DURING THE 23<sup>RD</sup> YEAR OF MEIJI (1890 A.D.).

COUNTRIES.	QUANTITIES.	DECLARED VALUE.	
		Yen.	Sen.
United States of America . . . . .	979,601	13,971	88
Hong-Kong . . . . .	29,858	918	88
France . . . . .	519,050	6,931	50
England . . . . .	898,203	16,059	81
China . . . . .	52,756	761	40
Corea . . . . .	1,550	32	50
Italy . . . . .	76,549	1,590	88
Belgium . . . . .	10,012	106	50
Hawaii . . . . .	600	41	20
Siam . . . . .	1,746	76	70
Holland . . . . .	20	3	00
Switzerland . . . . .	12	20	00
Canada and other British America . . . . .	3,873	97	30
Germany . . . . .	100,776	2,196	50
Australia . . . . .	67,866	680	23
British India . . . . .	16,040	221	58
Russia . . . . .	2,520	43	00
Other Countries * . . . . .	9,435	187	39
Total . . . . .	2,770,467	43,940	25

\* Austria, Spain, Philippine Islands, Turkey, Portugal, Denmark, Sweden and Norway excepted.

## *Statistics of the Export of Fans.*

THE TOTAL QUANTITIES AND DECLARED VALUE OF FOLDING  
AND ROUND FANS EXPORTED DURING THE 24TH YEAR  
OF MEIJI (1891 A.D.).

COUNTRIES.			QUANTITIES.		DECLARED VALUE.	
					Yen.	Sen.
United States of America	.	.	7,737,698	...	131,346	37
France	.	.	1,944,988	...	99,680	95
Hong-Kong	.	.	2,737,551	...	45,414	79
China	.	.	413,939	...	5,861	62
Great Britain	.	.	1,449,475	...	42,352	95
Corea	.	.	60,151	...	878	33
Germany	.	.	308,823	...	11,029	41
Canada and other British America	.	.	18,868	...	461	08
British India	.	.	136,575	...	4,478	90
Australia	.	.	70,234	...	1,617	86
Italy	.	.	248,474	...	7,260	69
Russia	.	.	3,335	...	82	90
Austria	.	.	68,457	...	3,517	54
Philippine Islands	.	.	16,615	...	1,037	15
Belgium	.	.	126,378	...	2,201	48
Hawaii	.	.	4,370	...	156	96
Holland	.	.	6,072	...	51	50
Spain	.	.	290,270	...	5,548	68
Portugal *	.	.	3,500	...	66	50
Other Countries †	.	.	78,275	...	1,278	00
Total	.	.	15,724,048		364,323	66

\* Fans only.

† Switzerland, Turkey, Denmark, Siam, Sweden and Norway excepted.



## *Fans of Japan*

TABLE OF THE TOTAL VALUE OF COMMODITIES EXPORTED  
TO VARIOUS FOREIGN COUNTRIES DURING THE 24TH  
YEAR OF MEIJI (1891).

COUNTRIES.	Silver Yen.	Sen.
United States of America . . . . .	29,795,754	84
Great Britain . . . . .	5,633,136	90
France . . . . .	15,120,075	29
Hong-Kong . . . . .	12,578,694	99
China . . . . .	5,825,851	48
British India . . . . .	987,995	00
Germany . . . . .	1,456,596	17
Corea . . . . .	1,466,039	84
Canada and other British America . . . . .	1,342,666	66
Russia . . . . .	315,836	90
Australia . . . . .	757,101	44
Italy . . . . .	754,779	58
Switzerland . . . . .	259,036	32
Belgium . . . . .	69,375	90
Philippine Islands . . . . .	117,459	50
Austria . . . . .	291,566	22
Hawaii . . . . .	66,482	17
Spain . . . . .	12,731	67
Holland . . . . .	15,300	98
Denmark . . . . .	846	00
Siam . . . . .	1,006	00
Portugal . . . . .	441	50
Sweden and Norway . . . . .	416	90
Peru . . . . .	...	...
Turkey . . . . .	2916	09
Other Countries . . . . .	1,043,518	36
Total . . . . .	77,915,626	70

### *Statistics of the Export of Fans*

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It will be seen what an increase has been going on in the fan trade. In 1888 thirteen countries were included in the list ; in 1891 nineteen are quoted, taking in Holland and Portugal. Spain and France still continue their patronage, which is very encouraging when we consider what beautiful specimens of the fan industry are turned out of their own manufactories. It is the wear and tear Japanese fans can be subjected to, without detriment, that gains them preference ; the excellent qualities of the *Edgworthia papyrifera* and *Wickstræmia canescens*, or the *Midzu mata* and *Gampi* papers, as well as the pliancy of the bamboo foundations, often protected with a coating of lacquer, that so well adapts them for constant usage.

The statistics here given only cover those in the *ordinary* makes of *uchiwa* and *ogi*. The iron fans of ancient manufacture, and the graceful court fans of the noble ladies of feudal times, are rarely to be met with. They figure sparingly even in the collections of the wealthy. It is only those who were fortunate enough to have been in the country during the time when the great changes took place who have obtained these antiquities, or who were on the alert for Eastern treasures when the Daimios and aristocracy of Japan parted with much that was dear to them for want of funds. The specimens made of *Hi* wood and ivory, such as are described and figured in these pages from the Anderson and Tomkinson collections, are scarcely to be purchased to-day out of the Island at any price. There is no general demand for them in the European markets. The iron fans inlaid with precious metals are rarer still, the metallurgist and the swordsmith finding scanty work for the practice of their beautiful and wonderful art.

## Fans of Japan

But the custom of carrying fans has by no means diminished, though the etiquette concerning them, once so strictly observed,

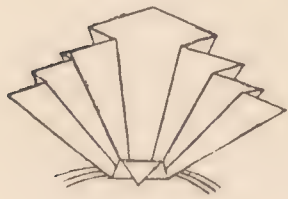


FIG. 39.

is gradually dying out before the march of Western manners. Every illustrated book compiled by travellers testifies this fact. In the pages of "Real Japan," by H. Norman, and in articles constantly appearing in *Scribner's*, the *Pall Mall Magazine*, and

others, we become aware of the existence of the many kinds used by priest and peasant, dancing-girl and official, though the knowledge to be gained is very meagre from the chronicles of occasional visitors to Japan.

There is a remark passed between Japanese of years to each other to this effect. "Oh, I see you are rich enough to retire with a fan in your left hand," drawing the conclusion that both hands are no longer required to labour.

Among the *Takara-mono* or precious things—symbols signifying health, wealth, comfort, harmony, luxury, long life, love, &c., the *uchiwa* is included of the *Gumbai* type. This symbol is frequently made use of on porcelain, fabric of all kinds, &c., interwoven with other designs. There is a superstition that those who use this symbol clear the atmosphere of whatever evil influence may endanger their safety.\*

The *Fuji san* or *Fuji-no-yama*, the peerless mountain, and the fan are analogous; by comparison it will be seen that the one is the exact form of the other reversed; both are equally dear in the eyes of the natives of Dai Nippon. Poets and authors frequently make allusion to the simile in their writings. The *Fuji san* is revered, beloved, and almost worshipped.

\* Bowes, "Japanese Pottery," p. 274.



### *Statistics of the Export of Fans*

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It rises thirteen thousand feet above the level of the sea, in solitary and sublime grandeur, and from whatever point it is viewed it is the object of the deepest veneration. Those born within its watch are considered most happy and fortunate beings. In summer, guarded by millions of blossoms that nestle around its base, in spring, enamelled with the fugitive pink and white cherry blooms, at all seasons crowned with eternal snows, it stands peaceful and majestic, impressing all who gaze upon it.

It is nearly twenty-five years ago since the first pioneers of New Japan came to our shores, and painted in glowing but truthful colours the beauties of their Sunlit Island. From that time to this my heart has gone out to it, drawn by the inexplicable fascination, that claims complete surrender. I cannot express my admiration and affection for this land of snow and sunshine, art and flowers ; or for its brave, loyal, happy people, more faithfully than in the words of a little poem, which translated runs as follows :—

“ My love is like the snow on the mountain *Fusi yama*,  
So deep, and so deep, that it never shall be melted.”



## N O T E S.

### CHAPTER IV.

Page 50, line 16.

*Water fans.* In order to make these fans durable, the paper is selected from a stout make of *Broussonetia*, which is dipped in *Perilla* oil and *Shibu* juice. After the preparation has dried, the process has to be repeated several times. When sufficiently saturated and hardened, a coating of lacquer varnish is supplied, which renders the paper impervious to moisture. *Shibu* juice, which is obtained from the unripe fruit of the persimmon or *Kaki*, is extensively used for hardening purposes, and is frequently applied to materials that require strengthening for constant use. It is employed without extra varnish for kitchen fans, and as a dye or colouring for the bamboo frames and foundation of fans. The natural colour of the juice is white, but, like the exudation from the lac trees, turns darker when exposed to the air. *Shibu* juice assumes a deep reddish tint which is highly effective.

### CHAPTER V.

Page 67, line 19.

*Crowning Day*, also called Cap Day, is the sixteenth anniversary of the birthday when a boy takes up his position as a man, and receives from his guardian a new name, which is usually a compound of the sponsor's and one other important member of the family. This is retained until any other event occurs which gives him liberty, according to the Japanese law, to change his name again.

In olden times those belonging to the court put on for the time being the



## *Notes.*

noble's cap or crown. The head was shaven in a particular manner, and certain formalities were gone through, in which much drinking of tiny cups of *saké* constituted an important part. This ceremony being one of the first and principal events in a young man's career, a fan emblematic of the "road of life, widening out towards a prosperous future," was considered a most fortuitous offering, among the many presents bestowed upon him to mark the solemnity of the occasion.

## CHAPTER VII.

Page 112, line 8.

"The widow of Atsumori is credited with the idea of the folding fan" (see the Legend of Naozané and Atsumori). This fan alluded to is the one called *Akomé ogi*; the original folding fans having been first made in the seventh or latter end of the sixth century. Of the folding form there are two distinct types, closing and folding. Folding fans are those which have a paper face, or faces cut almost in a semicircle, and pressed into folds by the aid of a wooden roller, between which the foundation or limbs are inserted to form a support. Closing fans are made of thin sheets of wood or ivory, mother-of-pearl, tortoise-shell, &c., strung together at the top by ribbon or cord, and thus fixed in position for opening or closing.

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